The Noisiest Magazine In The Stratosphere !★!@!%!$!★! @ (!

RAW

BEST OF BRITISH LIVE
Ozzy ★ Quireboys ★ Thunder

Plus Little Angels Poster

February 6 -19, 1991
NUMBER 64 £1.20

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Bon Jovi on the Lynott tragedy

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BLACK CROWES
Live and on the road

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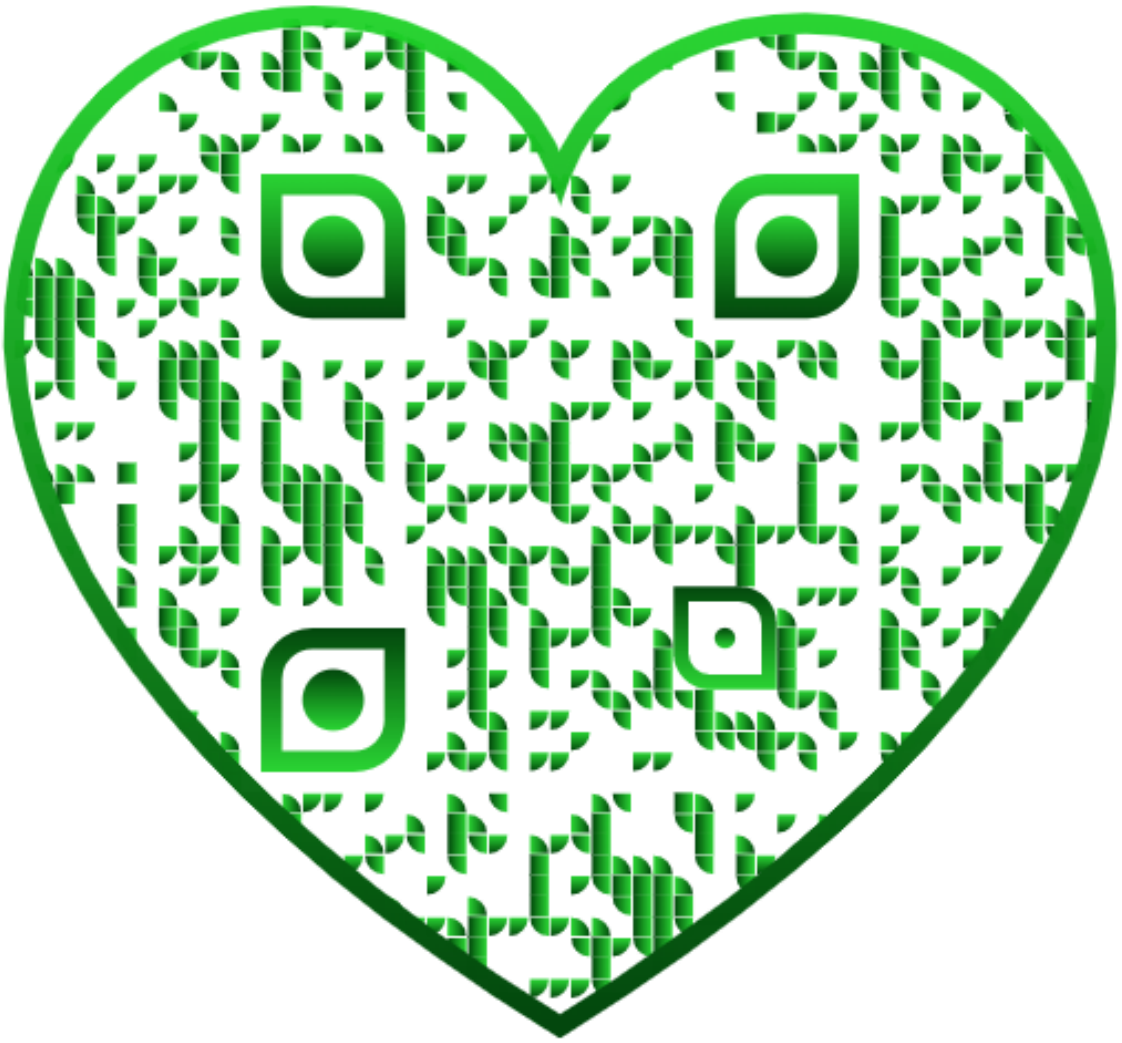

THE STUNNING NEW ALBUM FROM

Cinderella

HEARTBREAK STATION

FEATURING THE SINGLE

SHELTER ME

"Already multi-platinum shifters in their homeland, this should finally guarantee them tickets to the ball over here"... Q Magazine

"This Philadelphia based quartet stomp the same territory as early Aerosmith and the Black Crowes with an album chocked full of atmosphere and soul"..... SELECT

"Cinderella have galloped into the nineties with an awesome and essential album which is guaranteed to gain them more fame and maybe push them into the Bon Jovi league"..... Metal Hammer

VERTIGO

NUMBER 64
FEBRUARY 6-19, 1991

RAW: Totally engrossed in entertainment 'n' showbiz

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Thin Lizzy by Pete Cronin
Black Crowes by Carole Segal

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KIDS FROM HELL

HELLOWEEN ISSUE a new single on February 18 through EMI. It's titled 'Kids Of The Century', was produced by Chris Tsangarides and is backed by Rock 'n' Roll standard 'Blue Suede Shoes'. The CD and 12-inch versions of this 45 include an additional track in 'Shit & Lobster', whilst the latter format also has an interview with the band, plus a limited edition set of five prints of the band in live action.

'Klds Of The Century' is taken from forthcoming LP 'Pink Bubbles Go Ape', due out in March, with a UK/European tour set for May/June.

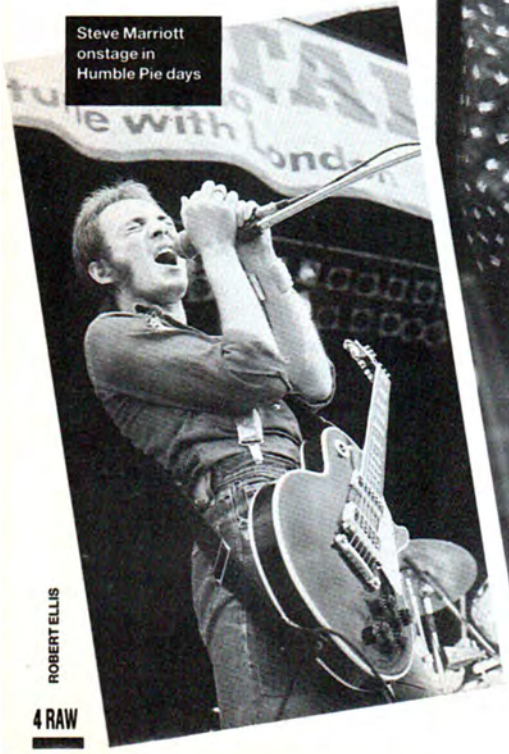
HARD NEWS

EDITED BY MALCOLM DOME

HUMBLE RETURNS

STEVE MARRIOTT and PETER FRAMPTON are back together again. The pair, who last worked together in classic UK Blues-Rock band Humble Pie some 20 years ago, are currently working in a new, as yet unnamed act, also featuring former Billy Idol bassist Vito San Fillipo. A drummer has yet to be confirmed

The Marriott/Frampton alliance made their live debut during early January at The Half Moon in Putney. They are currently writing material for an album, a deal for which should be sorted out soon. Frampton will not now be working with ex-**Y&T** guitarist **Dave Meniketti**.



Steve Marriott onstage in Humble Pie days

ROBERT ELLIS

VIV GOES TO THE LOU

Is this the start of a super group? Guitarist VIVIAN CAMPBELL exclusively tells MALCOLM DOME about a major new project

VIVIAN CAMPBELL, the Irish-born guitarist who made his name with **Dio** and **Whitesnake,** has teamed up with ex-**Foreigner** vocalist **Lou Gramm** in a new, as yet unnamed foursome. Joining the pair are bassist **Bruce Turgon** (a long-time collaborator with Gramm) and drummer **Kevin Valentine** (one of the hottest session skinsmen in Los Angeles).

Talking about the project from his home in LA, Campbell said: "I played on a couple of tracks on Lou's last solo album, and the intention was for that record to come out a lot Rockier than was the case. But now he has new management in **Bud Carr** (who also looks after **Slaughter** and **Kansas**) and they've decided to get Lou into a proper, stripped down Rock band, rather than building on his reputation as a more mainstream singer."

The new outfit are signed to the Atlantic label and have been busily writing material at Gramm's own studio in Rochester, Upstate New York.

"Lou and Bruce had already penned a lot of tunes by the time Kevin and I got involved, and we've been demoing songs at Lou's studio. We intend to start the recording process in early March at a studio in LA."

As for the choise of producer, this might well be the combination of **Bob Ezrin** and **James Guthrie**.

"We worked with the pair as co-producers in early December on a song called 'One Dream', which was recorded for the soundtrack to the forthcoming movie *Highlander II* and it worked out so well that I'd love them to do the entire album with us."

Vivian Campbell: Will he soup up Gramm's appeal?

DESTRUCTION have recruited former Artillery vocalist Flemming Ronsdorf. The new line-up will appear at London's Marquee Club on February 13.

BITING FIT!

IT BITES have undergone a major personnel re-shuffle. DAVE LING exclusively investigates

IT BITES have wasted little time in appointing vocalist **Lee Knott** in place of **Frank Dunnery**, the vocalist/guitarist who quit last Summer while the Cumbrian quartet were recording their fourth LP in Los Angeles.

Since the changes, the band have been holed up in a North London flat writing numerous songs and fine-tuning their sound. The arrival of 24-year-old ex-**Innocence Lost** man Knott and the fact that former keyboard player **John Beck** has now switched to guitar have resulted in a change from the semi-Progressive sound of old to a heavier Rock direction, though the musical excellence of Beck, bassist **Dick Nolan** and drummer **Bob Dalton** remains instantly recognisable. But now that It Bites are free of their former management and record company (Virgin), they're treating this as a fresh start.

The band are reticent to discuss Dunnery's departure, though under duress Dalton says: "It was inevitable. His head was too big for the album cover."

"It was down to a lot of things", expands Nolan, "we got in the studio and everything seemed hunky dory, but after only one day he told us he was jacking it in. The straw that broke the camel's back was when he turned around and said, 'I want complete control and you lot have to play what I tell you'. That just wasn't on and with Lee joining it's given us an extra kick, it's like the early days again.

"It gives us more lyrical freedom, we can be more relevant than singing about fairies."

It's a little early to predict how these changes will affect the band's live show, though It Bites will certainly be retaining a large chunk of older songs, especially the heavier ones like 'Murder Of The Planet Earth'. Moreover they'll be using sampled keyboards when necessary. Don't rule out an introductory show at London's Marquee in the next few months, either.

OUTLAND have parted company with drummer Simon DeMontford, who has joined The Outfield. Serious applicants should contact (071)-434 1363.

RECORD NEWS

KISS are expected to begin work shortly on a new album. And they are likely to use producer **Bob Ezrin** on this project...**BAD ENGLISH** will begin work imminently on their second album. It's to be produced by **Ron Nevison**...**LITTLE ANGELS** have altered the title of their forthcoming second album to **'Young Gods'**. It's been changed from 'Spitfire', due to sensitivity concerning the Gulf war. The release date is February 18 on Polydor...**MARINO** releases an album titled **'Blues For Lovers'** through the FM/Revolver label during March...**TREPONEM PAL** issue their second album, **'Aggravation'**, through Roadracer on February 18...**GREAT WHITE** put out their latest studio album, **'Hooked'**, through the Capitol label on February 25...**MR BIG** release their second album, **'Lean Into It'**, through the Atlantic label on April 1. It was produced by **Kevin Elson**...**BAD ROMANCE**, fronted by vocalist **Joanna Dean**, release their long-delayed debut album, **'Code Of Honor'**, through PolyGram on April 1...**TESLA** are currently writing material for their next full album. This is due to go into production shortly, once again under the production aegis of co-producers **Steve Thompson** and **Michael Barbiero** and should be released later this year on Geffen...**YES** are back together again in their classic format. Bassist **Chris Squire** has rejoined the foursome of vocalist **Jon Anderson**, guitarist **Steve Howe**, drummer **Bill Bruford** and keyboardsman **Rick Wakeman** and the reformed band will undertake a UK tour in June. And expect a compilation LP to be released shortly by Atlantic Records...**SAXON** will shortly have a 'Best Of...' 15-track LP released through EMI. It draws extensively from their back-catalogue...**DENIAL** are currently working on their debut album for the New Renaissance label. To be titled **'Antichrist President'**, this LP from the Southern Californian band should be released in the US during the Spring...**LENDANEER RECORDS**, based in Scotland, are seeking new talent across the UK. Interested parties should send a tape/biography/photo to: **TL Taylor, Lendaneer Records, 27 Middlefield Road, Falkirk, Stirlingshire, Scotland FK2 9HP**...**SLAMMER** have just finished work on their second full album. Titled **'Nightmare Scenario'**, this ten-tracker will be released shortly through Heavy Metal Records.....**MAMA'S BOYS** release a 60-minute CD and cassette titled **'Live Tonite'** through CTM on March 1.

Bad English prepare themselves for a second onslaught

Recorded in Switzerland, it features four new songs plus a variety of older cuts. It's the first product to feature singer **Mike Wilson**...**PRAYING MANTIS** issue a studio album called **'Predator In Disguise'** in Japan on March 21, with a UK release to follow. It features **Tino Troy** (guitar/vocals), **Dennis Stratton** (guitar/vocals, ex-**Iron Maiden**), **Chris Troy** (bass) and **Bruce Bisland** (drums)...**FASTER PUSSYCAT** will begin work shortly on a new album for Elektra, again working with producer **Jon Jansen**...**PARADISE LOST** release an 11-track LP titled **'Gothic'** on the Peaceville label during mid-March. It was produced by various members of the band in association with engineer **Keith Appleton**...**NIRVANA**, long heralded as one of the finest bands in Seattle, have signed a new recording contract with Geffen. Expect an LP soon.

It Bites new line up (left to right): Bob Dalton, Lee Knott, John Beck and Dick Nolan. Photograph by Tony Mottram

[THE REMIX]

SONG FOR THE LONELY

RELEASED 28TH JANUARY 1991

PREVIOUSLY UNAVAILABLE VERSION

PRODUCED BY JAZ COLEMAN

REMIXED BY ANDY TAYLOR

ORIGINAL VERSION OF "SONG FOR THE LONELY" IS ON THE DEBUT LOUD LP · MC · CD D GENERATION ALSO INCLUDES THE SINGLES EXPLOSIVE AND D GENERATION

LOUD

LIVE

SUPPORTING · JANUARY 26 MANCHESTER INTERNATIONAL 2 27 NEWCASTLE RIVERSIDE 28 EDINBURGH NETWORK

KILLING JOKE 29 LEEDS POLYTECHNIC 30 BIRMINGHAM INSTITUTE 31 LONDON ASTORIA

LOUD · FEBRUARY 2 NOTTINGHAM UNIVERSITY 4 LIVERPOOL UNIVERSITY 5 LONDON CAMDEN PALACE

6 MILTON KEYNES WOUGHTON CENTRE 8 CARDIFF BOGIES 9 PORTSMOUTH PIT

Clem Snide defuses the worst that you can chuck at him. If you want to vent your innermost gripes, get scribbling to **RAW**, PO Box 3HU, London W1A 3HU.

LETTERBOMB!

FAREWELL, STEVE

LIKE MANY others I was shocked and saddened to hear of Steve Clark's untimely death. Def Leppard were one of the first Rock bands I got into many years ago. So I feel he is a great loss to modern Rock music. Steve was an important part of a band who, along with Iron Maiden, were a great driving force behind the New Wave Of British Heavy Metal a decade ago. He will be greatly missed, words are not enough! I pay my condolences to Steve's family and my regrets to Def Leppard. Steve Clark, RIP.

Angus

I JUST want to send my sympathy to all the members of Def Leppard and also Steve Clark's family and girlfriend on his recent death. Being a fan of the group I know Steve will be well and truly missed. My heart goes out to the guys in the band who are one of Britain's success stories in the field of Rock music. I cried when I heard the news. God bless you, Steve, you'll never be forgotten.

Joanna, Preston.

Sentiments heartily endorsed by all at RAW.

LOVE LIKE LIPGLOSS!

I DON'T normally write in to complain about anything, but I feel someone has to say something about bands like Nelson, Winger, Alias, Posion, etc. Alright, everyone has their own opinion, but why do we continually read about the above bands being 'poor person's Pop' or 'marketing gimmicks'? That is crap! I love everything in Heavy Rock from Nelson to Slayer. Yet to me the likes of Nelson and Winger are definitely better looking than Nuclear Assault or Slayer. But Liz Evans, Dick Dome and Phil 'Fuckface' continually slag 'em off. Why? Is it because they're ugly? Or do they think it's trendy to slag off these bands?! Why should the best magazine on the planet be ruined by such dickheads. And talking of dickheads, big superstud Phil is hopeless on **RAW Power**. He just hasn't got a clue.

Billy Troy

Presumably you won't be buying the brand new, giant, fullcolour poster of Phil Alexander in the nude, available from your local ironmongers!

(EMERALD) GREEN WITH RAGE

IN NORTHERN Ireland we have sufficent venues to host *any* Rock show (Kings Hall, Ulster Hall, Antrim Forum, etc), yet many Rock bands don't come over here. The extra expense of shipping or flying gear and crew to Ireland is hardly an excuse as the concert itself would be excellently attended. And our venues definitely have better acoustics than Scunthorpe Pickwicks or Tonypandy Royal Navy Hall - yet those venues get more gigs! So come on, let's have bands like The Almighty (Ricky Warwick was born in my home town!), Mötley Crüe, Love/Hate, Living Colour, Red Hot Chili Peppers, etc. Follow the example set by Little Angels, Thunder, Iron Maiden, Wolfsbane, Aerosmith, Bon Jovi and Faith No More - come to Belfast.

'Sid', N'Ards, Northern Ireland.

Yeah, but does the Kings Hall have a built-in vodka fountain as does the Vomit Arms in Colindale?

MATT IS A PRAT

I'D LIKE to comment on Matt Silk's review of Danzig in **RAW** 62. As a fan of the band, I was disappointed to spot two mistakes in his review. Firstly, the song 'Am I Demon' does not have a question mark after it - a minor, but nonetheless serious mistake. And secondly, Danzig did not play 'I'm The One' at the show as Matt claimed. I couldn't even imagine 'I'm The One' being performed at The Astoria - it has acoustic guitars on it! I feel Matt, by naming this song, automatically gave readers a false impression of the gig.

Steffan Erler, Shinfield, Reading.

Matt Silk has had his Kiss album collection ritually disembowelled, and his Whitstable Town scarf and bobble hat ceremoniously burnt! (But that's got nothing to do with your letter, Steffan!)

BLOOD, GUTS AND VEGETABLES

CAN ANYBODY tell me if I'm the only person on this planet, or in the galaxy, who prefers horror, blood and gore rather than normal life-like things? I'd like to know if anyone else likes horror as much as I do. Just to let you know how much that is, I've written a poem:

Talk to me about anything,
Like blood, horror, guts and gore,
Then you know you have my attention,
Totally and for sure.
Skeletons and creepy films,
Vampires and neck biting,
Yes, this is what I truly love,
And find so inviting.
With Voodoo dolls and ghosts that scare,
Black magic all around,
This is the type of thing I like,
Instead of life, I've found.

Ryl (Totally insane), Guildford.

Actually, there's more to this poem. But as all of us at RAW are card-carrying members of The Waltons fan club, we were too disgusted to print the whole damn thing!

OUR SENSIBLE READER WRITES...

A LOT of people seem to write to you regarding fans slagging bands off, for instance the recent Jon Bon Jovi versus Sebastian Bach situation. This inevitably leads to arguments on the letters page, which ends in fans slagging each other off. What's the point? We should all be supporting the music. That way, maybe it could help bring down the anti-Rock movement in the press and the radio stations. Britain has millions of Rock fans, but nothing is going to be achieved in getting more exposure for Rock music if all we do is slag each other off, or else sit on our arses doing nothing. We should be proud of our music. We should help lift it back up to the level of respect that it deserves.

Chris Wood, Huddersfield, West Yorkshire.

Guess it makes sense, doesn't it? So can we now stop the bands having a go at each other? If they stop doing it, then the fans will surely follow suit?

EVERY DOG HAS A FAN

I'M PISSED off with people putting down The Dogs D'Amour. Every time I tell someone I like the band they give a little grunt and perform an ancient tribal dance, which involves rolling their eyes and reciting a poem called 'They're Shit And Can't Sing Or Play To Save Their Life'. I wonder if these people have really listened to The Dogs properly. OK, they don't make major Rock anthems or do amazing guitar solos on songs, but they're not talentless.

Tyla writes unique lyrics, taking influences from such sources as Oscar Wilde, proving he is not brain dead. He also designs the album sleeves. Combine this with the rest of the band's skill, and you've got one hell of a great group.

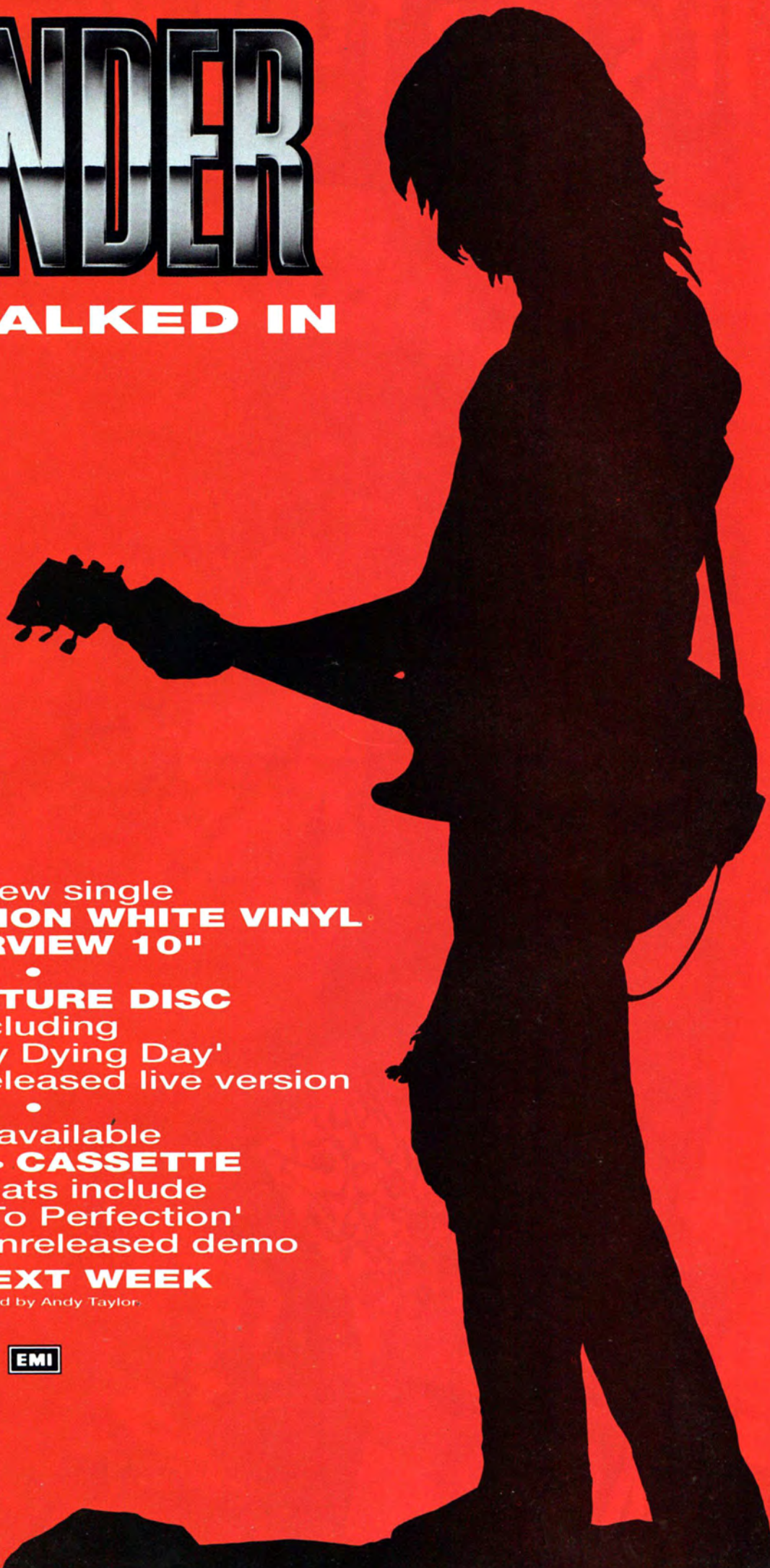
So, the next time you critics hear The Dogs D'Amour, listen to them properly. They don't claim to be the next Rock sensation or a mega band. They are, however, unique and talented. So, give them a break.

Evelle, A Devoted Dogs Fan, Birmingham.

That ancient tribal dance sounds remarkably similar to the one performed regularly by Dave Ling whenever Nirvana hit the turntable! Could these rituals be connected?

THUNDER

LOVE WALKED IN



The new single
LIMITED EDITION WHITE VINYL INTERVIEW 10"

•

12" PICTURE DISC
including
'Until My Dying Day'
previously unreleased live version

•

also available
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all formats include
'Flawed To Perfection'
previously unreleased demo

OUT NEXT WEEK

Produced by Andy Taylor

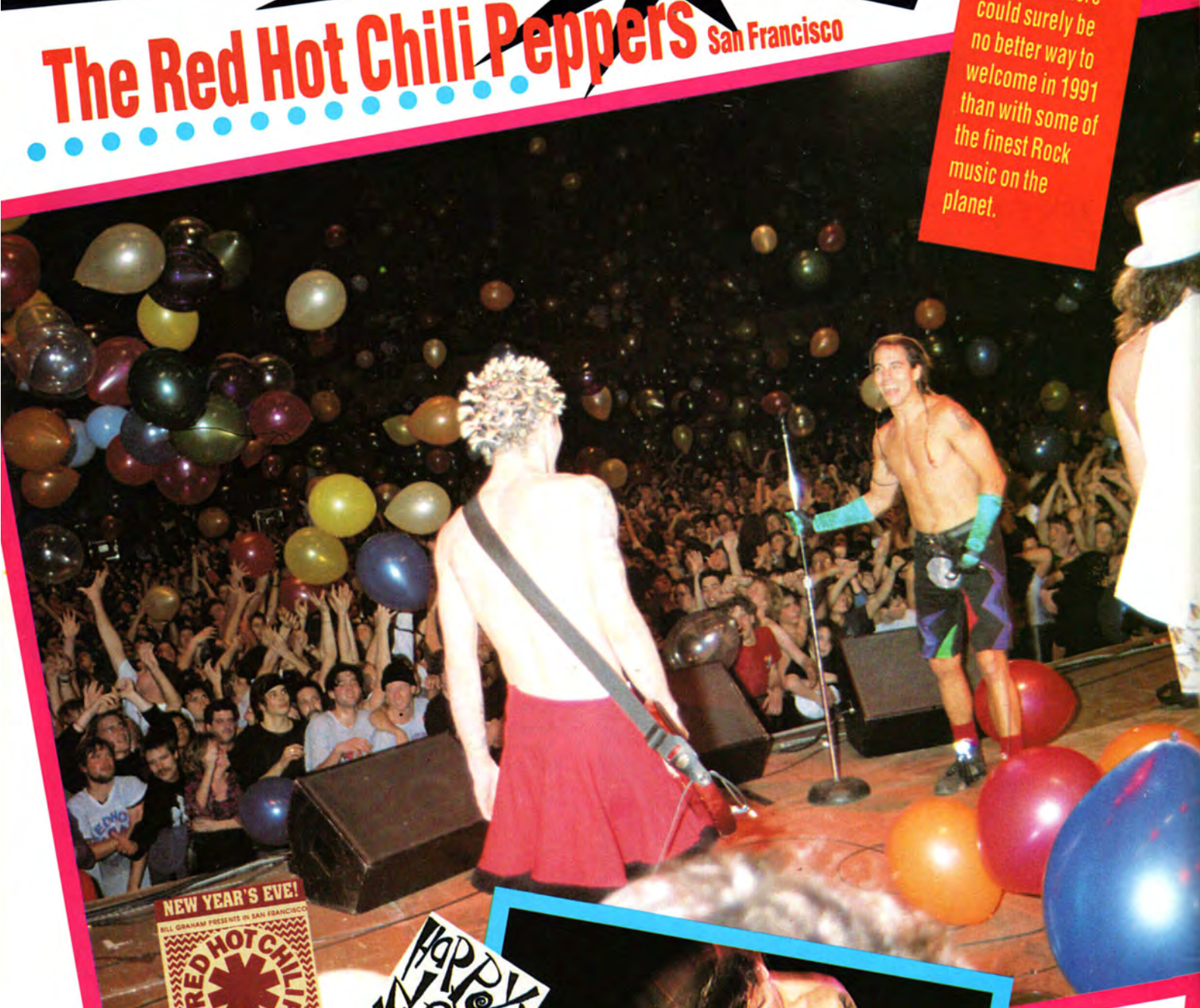
EMI

AS SEEN ON THE BRITS 1991

It's The 1991 Show!

The Red Hot Chili Peppers San Francisco

From Tokyo to San Francisco, celebrations exploded as the new year was born. And there could surely be no better way to welcome in 1991 than with some of the finest Rock music on the planet.

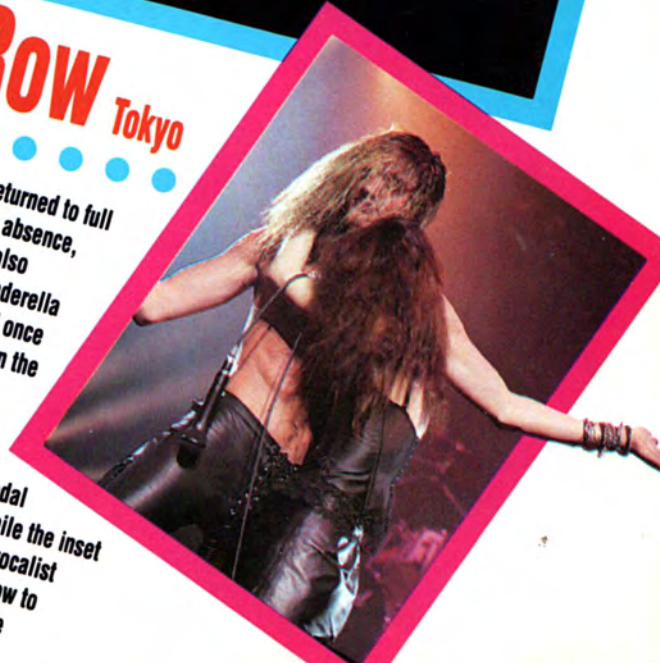


The Red Hot Chili Peppers ended what has been quite a spectacular year for their individual brand of Funkin'Sex-Groove-Metal with a sold-out show in their home town of San Francisco. Photographer TONY WOOLISCROFT was on hand to capture the event exclusively

RAW FLASHES

Bon Jovi / Skid Row Tokyo

In Tokyo, Bon Jovi returned to full action after a lengthy absence, headlining a bill that also included Skid Row, Cinderella and the Quireboys. And once again, RAW was right on the spot, this time with snapper MARK WEISS. The two main pics show Bon Jovi with the pedal right down to the floor, while the inset on the right shows Skids' vocalist Sebastian Bach learning how to tango with an over-attentive Japanese fan!



MIKE PATTON

Faith No More / Mr Bungle

ANOTHER RAW EXCLUSIVE!

Eagle-eyed photographer TONY WOOLISCROFT snapped MR BUNGLE onstage in Santa Barbara, California just a few days ago. And here are the results. The main pic features vocal[ist] PATTON (also a mem[ber] FAITH NO MORE), replete with his new haircut, while the inset shows the full band, masks an' all. Patton is the guy in the centre.

Exclusive Bungle interview next issue ...

RAW

MORDRED

"MORDRED, a quintet who look set to change people´s whole attitude towards the Bay Area. Their music is a bizarre hybrid of thrash and funk, fused with a host of other styles, ranging from jazz to country, that makes them one of the most unique, freshest sounding outfits to emerge on the scene in ages." Rob Clymo, Metal Forces

"MORDRED were magnificent. They manage to take the funk of the Red Hot Chili Peppers, harden it up to Thrash level and retain the experimentalism of Voivod." Trish Jaega, Kerrang!

IN THIS LIFE

INTERNATIONAL

N 159-1 LP • N 159-2 CD • N 159-4 MC
Disributed by BMG

NIN

nine inch nails

pretty hate machine

vinyl ▪ tape ▪ cd

released 18th feb 1991

ISLAND

You WOT?

GREY 'N' PINK? Behind the subtle facade and colour-conscious name lurks a mean and moody Rock record shop with rare bite. Filled with juicy collectables and decorated with garish rare record sleeves, why, there's even more upstairs, in a well-stocked comic shop

GREY 'N' PINK RECORDS and CHESTER COMIC CO are at 57 Brook Street, Chester CH1 3DZ. Telephone: (0244) 311921

John Baxter

AGE 19.
OCCUPATION Engineering Student in Northwich.

FROM Helsby.

ATTRACTION OF THE SHOP "I love this shop, watching what comes in and goes out, I work here on Saturdays. I first came here looking for Motörhead stuff."

MOTORHEAD "Orgasmic! They're raw. They have stuck to their roots and STILL produce great albums. I'm in the fan club, a Motörheadbanger, and I've spent about £700 on collecting Motörhead stuff so far, the most I've spent is 25 quid on an album. Hey! I've got every issue of **RAW** except number 48, which has got a Motörhead poster in it, can you get me one?"

PERSONAL MESSAGE FOR MOTORHEAD "Yer brilliant."

IS THAT ALL? "Er! Yer DEAD brilliant."

Louise and Witch

AGES 15 and 16.

OCCUPATIONS School.

BOUGHT "A Sex Pistols record 'cos I want to get into all kinds of music, not just Hard Rock. I've got all Ozzy's records so it's time to look around."

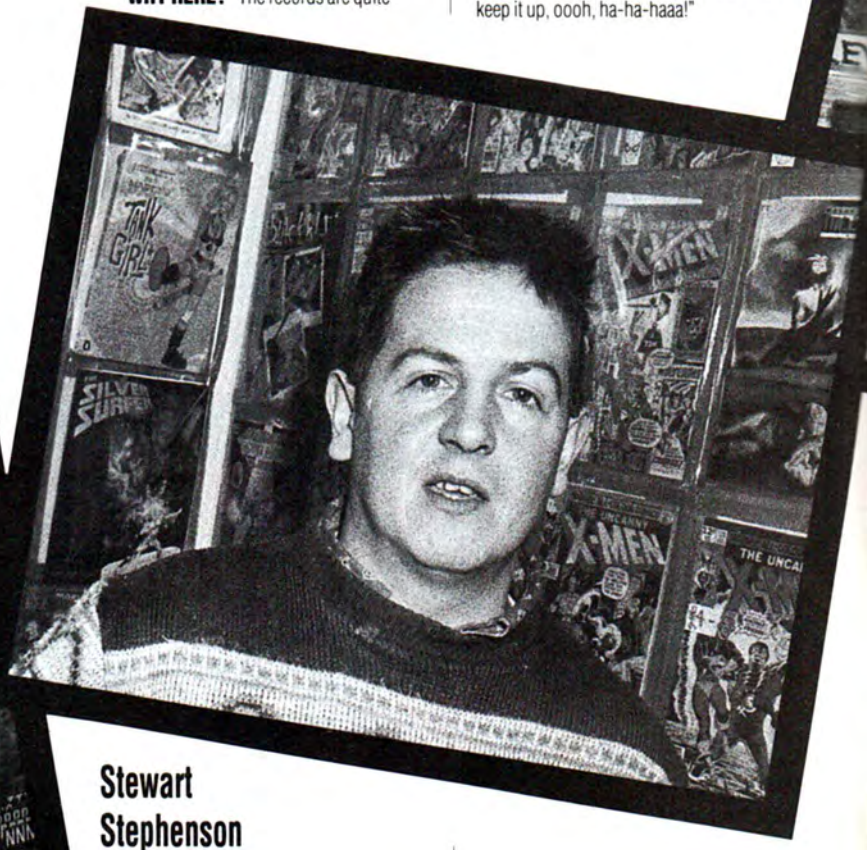
WHY HERE? "The records are quite cheap and they've got a really wide selection, it looks great too."

TURN ONS "Vixen, and Ozzy of course... harder stuff."

CHESTER ROCKS? "Fat Faggots is a new place, it's a venue across the road from this shop with mostly local bands."

PERSONAL MESSAGE FOR OZZY "Eer!... oooh! I'd faint if I met him in real life."

ALICE COOPER "I love you, yer dead fit, keep it up, oooh, ha-ha-haaa!"



Stewart Stephenson

AGE 33.

OCCUPATION Comic Seller.

THE SHOP "My part is the Chester Comic Co and I sell comics, games, movie, and TV-related stuff. I've been up here for nine months now, I collected comics as a kid and just never grew up.

MOST EXPENSIVE COMIC ON SALE "Amazing Fantasy 15 at 800 quid, if it was mint it would cost three grand. Spiderman's first appearance you see, he's big business at the moment because Todd McFarland has started a new series. The highest I've actually sold for so far is £275."

Frank and Mandy

AGES 22 and 22.

OCCUPATION British Rail and a mum.

FROM Ellesmere Port.

BOUGHT "Exploited album. I'm into Thrash Metal... Slayer, Megadeth, Carcass, Napalm Death..."

ATTRACTION? "Moshing! It's powerful and meaningful, it's different, it takes skill to play like that."

ELLESMERE PORT ROCKS? "No! It's dead, we go to the grotty dives of Birkenhead and Liverpool."

PERSONAL MESSAGE TO ANYONE MAKING THRASH MUSIC "Don't give up, any of yer, especially YZAITO."

Mike Moran

AGE 40.

OCCUPATION Owns the record shop.

GREY 'N' PINK "I've been here for four years, originally as a second-hand shop, but it's 50 per cent new stock now, I sell a lot of deletions from the US at half price too. With the decrease in mainstream access to vinyl releases I can see stock and business in this kind of shop soaring, second hand records are a very very healthy market, it's a knowledgeable thing I do collectors records, tour programmes, T-shirts, old Rock magazines (four racks of **RAW**!)... anything to do with Rock and Pop music.

MOST EXPENSIVE RECORD ON SALE "I've JUST sold it for 135 pounds, an original Beatles 'Let It Be' with all the bits and bobs."

Ben and Charlie

AGES 12 and 13.

OCCUPATIONS School.

BOUGHT Poison single, 'Something To Believe In' and the album 'Look What The Cat Dragged In'.

POISON? "We're really into Poison, especially this single. My (Ben) favourite bands are Mötley Crüe, Van Halen, Sammy Hagar, Aerosmith, and David Lee Roth."

CHESTER ROCKS IN PUBS AND STUFF?...ER! MAYBE NOT PUBS. "This shop is brilliant, magazines, new and old records, everything. We come every Saturday."

PERSONAL MESSAGE FOR MOTLEY AND POISON "We wanna meet you and stuff, we think you're great."

BLIND ~~DATE~~ DRUNK

Who was that person that disappeared in a drunken haze? Lost someone on the campsite? Then tell Blind Drunk. Send your lost or found to Blind Drunk, RAW, PO Box 38U, London W1A 38U.

DATE: 4.5.90
VENUE: Dirty Duck, Porthcawl.
MESSAGE: Girl, long blonde hair, FNM T-shirt, remember Leigh? I asked you to sleep in my car (red Cavalier). I played Whitesnake. I had long brown hair, Whitesnake T-shirt.
FROM: Leigh Butcher, 63 Marshall Street, Aberdare.

DATE: June 1990.
VENUE: **RAW** Penpals.
MESSAGE: Bazi Tate. Lost touch since September. Where are ya? Miss ya lots.
FROM: Kay (LB Baby), 17 Jobs Lane, March, Cambs.

DATE: July 1990.
VENUE: Night Owl, Cheltenham.
MESSAGE: To Seb Bach lookalike, long blond hair, blue jeans, black jacket, usually stands at the bar. I have long layered blonde hair, black tassled jacket.
FROM: Blondie, 11 Harpfield Road, Bishops Cleeve, Cheltenham, Glos GL52 4ED.

DATE: 18.8.90.
VENUE: Donington campsite.
MESSAGE: Darren and Dave from Holland, who didn't go to watch the concert! Please contact us.
FROM: Karen and Sara, 24 Westbourne Crescent, Buckley, Clwyd, North Wales.

DATE: 17.8.90.
VENUE: Derby Station, on the way to Donington.
MESSAGE: To the guy with shades and long dark hair. The Warrant guitarist lookalike, could you please get in touch with me.
FROM: Debbie, 88 Blackpool Street, Burton-On-Trent, Staffs DE14 3AT. 0283 34262.

DATE: 4.8.90. 18.8.90. 10.11.90.
VENUE: Mildenhall RNB Festival, Donington Festival 1990 and at Jagged Edge.
MESSAGE: Jay, sorry I didn't phone yet. Thanks for the beer and the company. I'll see you real soon.
FROM: Gail, 12 The Street, Beck Row, Mildenhall, Suffolk IP28 8AD.

DATE: Friday, late Oct early Nov.
VENUE: Prince Of Orange, Chelmsford, Essex.
MESSAGE: Guy with long fair hair wearing jeans and denim shirt. Your friend was fairly tall with long dark curly hair. You'd just moved to the area and you aked the two guys I was with if there were any similar pubs int the area. You caught my attention. I'd love to know how you've settled in.
FROM: Sarah. Girl at the bar with long curly hair, wearing black jeans and white shirt. 071 377 3022. 9.30-5.30.

DATE: August 1990.
VENUE: Milford Carnival.
MESSAGE: Toby, you had a rip in your jeans that went all the way up to your sexy thigh. You met Angela and Toby on the row of benches there. I think it was nearly midnight and you had to rush off home.
FROM: Angela (the younger one), 2 Martins Hill Close, Burton, Christchurch, Dorset BH23 7NP.

DATE: 19.8.90.
VENUE: Alton Towers.
MESSAGE: Two Mötley Crüe fans from Edinburgh - I think you were brothers and you went to Donington. You spoke to a girl wearing a pink cap and her friend outside Alton Towers. You wanted to swap your pink gloves for her cap. Please contact us.
FROM: Mykelee and Elizabeth Donahue, Yew Tree House, Windsor Road, Gerrards Cross, Bucks SL9 7HB.

DATE: 13.12.90.
VENUE: The Astoria - Dogs D'Amour.
MESSAGE: Will James from the front row get in touch with Nicky - remember me? We sung Tailz songz, you drew Tyla on my arm, and we had rows about everything possible. I'm sorry for being a bitch. I cant read your number, but would like you to get in touch.
FROM: Nicky, Flambards, Laddingford, Nr Maidstone, Kent ME18 6BP. 0622 872278.

DATE: 16.11.90.
VENUE: The Web, Astoria.
MESSAGE: Were you the girl in the 501s wearing a shirt, who went to Queensrÿche, 14th November. You talked to me - I was the girl wearing flowery skirt and Gn'R T-shirt. I think your name is Sue.
FROM Jaci, who went to the Queensrÿche signing. 081 552 4028.

DATE: November 1990.
VENUE: **RAW** 58, page 48. **RAW Power**'s visit to Newcastle.
MESSAGE: To the girl on the far right (is it Deborah from Durham?). What can I say? It's love at first sight!!! Please write to me.
FROM: Stephen, 43 Ladas Drive, Belfast BT6 9FR, N.Ireland.

DATE: November 1988.
VENUE: Traitors, Vicky Hall, Harlow.
MESSAGE: Dark haired guy in flying jacket. You talked with my Geordie ex about Donington. I was drunk and attached. I'm not now. Get in touch (be a devil).
FROM: Jules, c/o 13 Cairnsmore Drive, Lambton, Washington, Tyne & Wear NE38 0PS.

DATE: 31.10.90.
VENUE: Queensrÿche, Ulster Hall, Belfast.
MESSAGE: Darren, looks a bit like Steve Vai, from Belfast. You were with a friend called Davey. We sat round the edge most of the time..
FROM: Sharlene Holmes, 25 Lisburn Road, Ballynahinch, Co-Down, N.Ireland BT24 8TH.

DATE 6.11.90.
VENUE: Garfields, Chichester.
MESSAGE: Ben Robinson. Please call me as I've lost your number.
FROM: Sharon (siege). Number in phone book.

DATE: 7.11.83.
VENUE: Adam And Eve, Leicester.
MESSAGE: Nigel Buchan. You said rain check. Said you'd be back. Still waiting.
FROM: Doretta. 0509 210861.

DATE: 10.11.90.
VENUE: Delirious gig, Andover Sports Centre.
MESSAGE: To Matt, the drummer for Mr Gross (or whatever your band's called). We met in the inflatible maze and got to know each other! You were wearing a Slayer T-shirt. Please contact me.
FROM: Cathy, 61 Castle Street, Berkhamsted, Herts HP4 2DW. 442 872940.

DATE: 22.11.90.
VENUE: Dog & Partridge, Preston.
MESSAGE: To the young black haired chap sat with his mate, looking bored. A definite young Steve Vai. I'm the brunette sat opposite you in the backroom. My mate said to you, "Aint it past your bedtime!"
FROM: Wendy, 82 Hammond Street, Preston.

DATE: 12.11.90.
VENUE: Queensrÿche, Aston Villa Leisure Centre.
MESSAGE: Phil or Paul from West Sussex, wearing Anthrax T-shirt and jeans. I didn't forget your number, I couldn't get through.
FROM: Mandy, 64 Borrowdale Road, Northfield, Birmingham B31 5QR.

DATE: 26.11.90.
VENUE: Thunder/Electric Boys, Poole Arts Centre.
MESSAGE: Martin. I stood next to you through the whole concert. My friend asked for your phone number but you said no as you are already attached. Please contact me, just to find out which concerts you are going to.
FROM: Kirsty, 9 Spring Avenue, Weymouth, Dorset.

DATE: 4.11.90.
VENUE: Thunder/Electric Boys, Colston Hall, Bristol.
MESSAGE: To the boy I embarrassed down the lake grounds and then saw up in the concert. I chatted to you after the show.
FROM: Soniya Nicholls, 7 Beach Road, East Portishead, Bristol.

DATE: Early November, 1990.
VENUE: Edwards No. 8, Birmingham.
MESSAGE: Helen from Oxford. You were with your friend 'Shell', and had been to a party at the Dome earlier that night. I wore the colourful Aerosmith T-shirt which you liked. I then gave you a lift to Knowle. Please get in touch.
FROM: Andy, 9 Bagley Street, Stourbridge, West Midlands DY9 7AY.

DATE: 24.11.90.
VENUE: Our Price Records in Newcastle.
MESSAGE: To the guy who found me the Warrant - 'Cherry Pie' import. You told me to buy the Heavens Edge album. I'd really like to get to know you better.
FROM: Helen, 34 Devon Road, Hebburn, Tyne & Wear NE31 2DW. 091 4839798.

DATE: 11.12.90.
VENUE: The Mission, Brixton Academy.
MESSAGE: To Rod from Harrow. We were near to the front with Mike from Malta. We all got the tube together - you and I got off at Oxford Circus and you bought me a Coke. We were all meant to meet up again on Wednesday, but didn't. Do you fancy writing to me?
FROM Kate, 5 Raymund Road, Old Marston, Oxford OX3 OSW.

DATE: 14.12.90.
VENUE: Milton Keynes Shopping Centre.
MESSAGE: Keith, I can't forget the two weeks we spent together. I never meant to hurt you. Please come back, I love you.
FROM: Helen Nealon, 33 Bryony Place, Conniburrow, Milton Keynes, Bucks MK14 7D2.

DATE: 13.12.90.
VENUE: Iron Maiden/Anthrax, Whitley Bay Ice Rink.
MESSAGE: To David of Cramlington, who has all the Maiden albums. Remeber me, Lindsay, from Co Durham? I stood with you for most of the Maiden set. Please write to me.
FROM: Lindsay, 27 Medomsley Road, Consett, Co. Durham DH8 5HE.

DATE: ?
VENUE: Ratt, Town & Country Club, London.
MESSAGE: The geezer in the grey Megadeth T-shirt, sexy smile, blond hair. I was standing next to you and asked you for a fag. You must contact me, my heart's left me.
FROM: Sam, 31 Greenhill Gardens, Northolt, Middx UBS 6BU. 081 845 0479.

DATE: Saturday, December 1.
VENUE: Kings Walk, Gloucester.
MESSAGE: Fella with blond/brown hair, leather jacket, with another mate. You winked and followed me, then dissapeared. I have black hair, wearing black jeans, black jacket and Metallica T-shirt, or was it Poison?
FROM: Claire, 14 Munsley Grove, Matson, Gloucester GL4 9LN.

Wanna find that lost love?!?!?!?!?!? Wanna seek out the person you rubbed up?!?!

Date.....

Venue.....

Message.....

.....

.....

.....

From .....

.....

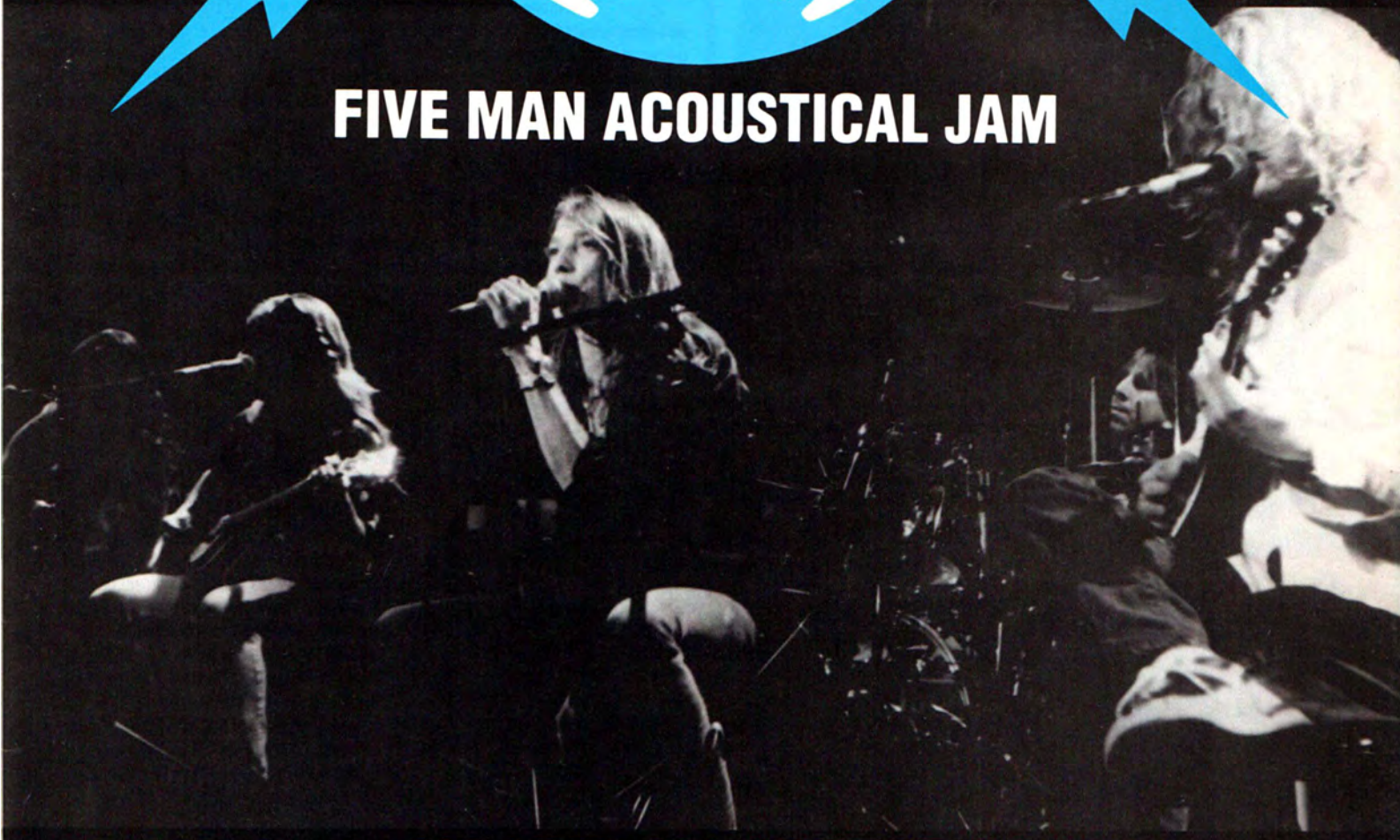
.....

.....

Send all forms to the address above

TESLA

FIVE MAN ACOUSTICAL JAM



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ODE TO A BLACK MAN

ALL PICTURES ROBERT ELLIS

THIN LIZZY are one of Rock's most influential bands. And as they release both a posthumous single ('Dedication') and a 'Greatest Hits' compilation, PHIL ALEXANDER eulogises about mainman bassist/vocalist PHIL LYNOTT and asks former Lizzy guitarist SCOTT GORHAM to name his favourite Lizzy LPs

SCOUT OUT the term 'Rock Star' in yer Rock 'n' Roll Thesaurus and yer likely to stumble across a shot of Philip Lynott grinning back with a wry, white-toothed half-smile.

Lynott, y'see, was a *real* Rock Star. Not a dime-a-dozen, Dial-MTV fabrication, but the genuine, walk-it-like-ya-talk-it article. A man whose softly-spoken Gaelic charm often clashed with his well-documented acts of excess. He was his own worst enemy and his own best friend. Part wild rover, part Valentino and all gentleman, it was Lynott's confidence, intelligence, talent and sheer gall that led Thin Lizzy through one-and-a-half decades of riding high in the Hard Rock saddle.

Such was his strength of character and personality that to most Phil Lynott *was* Thin Lizzy, embodying the band's stonk, bravado and hard living image. A fact which belied Lynott's own more sensitive side and origins, a side which was to emerge in later songwriting.

ROOTS, SKID ROW AND THE SHY BOY

Much of Lynott's hard man image emerged from his upbringing in the backstreets of Dublin. An only child, the son of an Irish mother and a Brazilian father (whom he never knew) and a self-confessed "spoilt brat", Lynott was apparently actually a rather timid boy to the point that, even in later life, he was to admit that "I really am a very shy person. I can't perform in front of people at parties with just an acoustic guitar or anything like that. I can't even sing 'Happy Birthday' to someone come to think of it!".

Lynott, however, overcame his shyness and the trauma of being a black man in Dublin when, encouraged by his uncle and influenced by Elvis, Hendrix and Van Morrison, he discovered the stage. Given the planks to spank Lynott rapidly discovered that it acted like a barrier between him and the rest of the world and after a while it became his territory. A territory which he stalked fiercely in the showbars of Ireland, noticing with increasing surprise that it provided a swifter route to the female heart than brawling in the streets of Dublin.

Phil Lynott's formative years were spent playing in assorted combos alongside his old school mate, drummer Brian Downey. In the likes of Sugarshack, Orphanage and the much talked-about Skid Row (where he first met the Belfast-born Gary Moore) Lynott cut his teeth before forming Thin Lizzy with Downey in 1969.

Recruiting guitarist Eric Bell (briefly in Them) and a little-known organist Eric Wrixon, Lizzy toured incessantly before discovering the need to relocate.

FIGHT OR FALL

Streamlined to a three-piece, armed with a bag of Lynott's compositions and the man's Hendrix-inspired Afro hair-do, they arrived in London in 1970, where their strong reputation back home was enough to attract Decca Records to them and net the band a deal. Lynott was merely 19.

The recording and release of their self-titled debut met with little other than indifference, as did the subsequent two platters, 'Tales From A Blue Orphanage' (March '72) and 'Vagabonds Of The Western World' (September '73).

WHAT DID THIN LIZZY MEAN TO YOU?

JON BON JOVI

"Jesus! I loved Thin Lizzy! I loved Lynott and his songs, but I never had a chance to see that band live 'cos they were never very popular in the States. In this world you need your friends and family to support you, and when people saw Phil going down the tubes, I just wish someone had grabbed him and said, 'Hey, you need someone to talk to?'. That's not an easy thing to do...but for the sake of a brilliant musician and a human life it's a great shame that no-one sat him down."

MARK STANWAY (MAGNUM)

"I lived with Phil on and off in Kew (London) while we were writing music for a group which eventually became Grand Slam. He was both a workaholic and a playaholic, and did nothing in half measures. I can remember a lot of stories about Phil.

"My favourite's the one when we were in Sweden during his solo tour and we were about to play 'Parisienne Walkaways' when Phil announced, 'Here's a song you might remember called 'Parisienne Blowjobs'!'. I've still got the tape of that! There are loads of fond memories of Phil and I still respect his uncanny talent."

DARREN WHARTON (DARE)

"Playing with Thin Lizzy was a great honour and I learnt a lot in my five years with them. Working with Phil and Scott was an education. I still see Scott quite often and we often laugh about the old days. I miss Phil a lot and I'll never forget him."

Guitarists Scott Gorham (left) and Brian 'Robbo'Robertson (right): Lizzy's engine room in the'70s

Ironically, Lizzy's first taste of success came in the form of a freak hit single in the shape of a reworked traditional Irish tune 'Whiskey In The Jar' (it reached number six in January '73), but was then subsequently disowned by the band who refused to include it on the 'Vagabonds...' LP.

Constant touring and a lack of success led to Bell's departure in early '74 causing Lynott and Downey to call on the services of former Skid Row acquaintance Gary Moore. Moore's initial stint in Lizzy was short-lived and, searching for a fuller sound, Lizzy abandoned their Irish exclusivity by recruiting two guitarists in the form of 17- year-old Glaswegian Brian Robertson and Californian Scott Gorham.

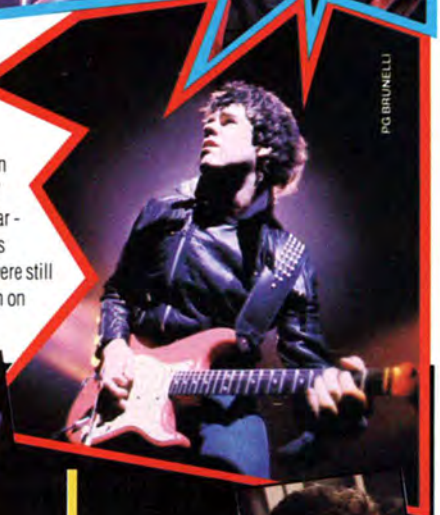
Revamped and with a new creative outlook, Lizzy secured a deal with Vertigo in June '74 before heading into the studio to record their fourth album, 'Nightlife'. Despite the inclusion of the evocative 'Still In Love With You' (actually featuring Gary Moore on guitar - although Robertson was credited - plus guest Frankie Miller on vocals) Lizzy were still unable to make any headway other than on the road.

By the time the quartet came to album number five, 'Fighting', a more Metallic bent had crept into the Lizzy sound notably on later live faves such as 'Rosalie' and 'Suicide'. Their first chart LP (it reached number 60), it was more of an indication of the great things to come than of itself the full realisation of the band's full potential. But now at least the band were on the right path.

GLORY DAZE

Come July '76, however, and Thin Lizzy had found the time to genuinely define their sound. The release of 'Jailbreak' was the ultimate proof translating the impact of Robertson and Gorham's partnership in full and combining Lynott's romanticism without

Below (top)Lizzy: Live and dangerous! (Bottom) Lizzy stalwart Gary Moore



PG BRUNELLI

JOHN McMANUS (MAMA'S BOYS)

"Playing with Thin Lizzy was always one of our biggest ambitions and in 1983 that dream came true when we had the honour of doing support on their farewell tour.

"Philip Lynott was a great friend and a huge inspiration ; we'll never forget when he and John Sykes came to see us in Nottingham and jammed. He'll never be forgotten.

GLENN HUGHES (Ex-DEEP PURPLE/ NOW SOLO)

"Phil Lynott was a better lyricist than Springsteen. one of the boys...AFolk legend."

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Lizzy in the '80s with Snowy White (above) and John Sykes (below)

losing his charm and character. The hit singles flowed and showcased Lizzy's burgeoining versatility, as w ell as the solidifying of their songwriting.

For Lizzy it was a period of intense creativity matched by endless roadwork. Recording the follow-up to 'Jailbreak', 'Johnny The Fox', in what seemed like days rather than weeks Lizzy capped the year with their second chart album in six months.

Within a matter of months, following a stint in the US, Lizzy were once again back in the studio, this time in Toronto. Robertson's future seemed to be in question. Involved in a brawl at London's Speakeasy Club, he'd missed the US tour (Moore had deputised again) and when it came to the 'Bad Reputation' album (October '77) the cover shot featured the band as a three-piece minus Robertson.

Back on the UK road, however, and Robbo appeared to be back with Lizzy headlining the Reading Festival before recording their swan song 'Live And Dangerous' LP. Showcasing Lizzy's incredible live firepower, it also illustrated Gorham and Robertson's unique partnership at its height. The album was released in June; by August Robertson had left to form Wild Horses.

Enter, once again, the mercurial Gary Moore for the recording of 'Black Rose (A Rock Legend)'. In keeping with his past involvement Moore came and went in the space of months, fired by the band's management. His replacement was former Slik/Rich Kids guitarist Midge Ure (of Ultravox fame) whose temporary status lasted for a US tour where Lizzy found themselves on the 'World Series Of Rock' festival bill which included Journey, Aerosmith and Ted Nugent.

THE BEGINNING OF THE END

After the crowning glory of 'Live And Dangerous' and 'Black Rose', it was time for Lizzy to take stock. Lynott was worn and torn and the band had begun to feel the strain of their excesses. After recruiting former Pink Floyd touring musician Snowy White, Lynott released his first solo album , 'Solo In Soho', which spawned the 'Yellow Pearl' single (later used as the theme for *Top Of The Pops*) and provided an outlet for the more eclectic side of Lynott's songwriting; it is a grossly underrated album .

The same was not true of Lizzy's next album, 'Chinatown' (October '80), which had its fiery moments but failed to ignite the fuse, White's Blues playing failing to adhere to Lizzy's harder edge. The same was true of 'Renegade' (December '81) which featured the first appearance of 18-year-old keyboard pup Darren Wharton.

Things, it appeared, were on a downward turn. The drugs and drink had begun to obscure both Gorham and Lynott's vision and it seemed as though the end was near. Lynott found the energy to record a second solo album, 'The Philip Lynott Album', which made virtually no impact despite its own peculiar merits. White's departure could have heralded a final split but gritting their teeth for one final time Lynott, Gorham and Downey enlisted the help of 21- year-old John Sykes (ex-Tygers Of Pan Tang) and made Wharton a full-time member of the band.

The rush of new blood yielded stunning results in the form of 'Thunder And Lightning' (March '83). A tour-de- force of contemporary '80s Hard Rock, it marked both Lizzy's return to form and their farewell, capped by an emotional last appearance headlining at the Reading Festival.

The ensuing double live album , 'Life', captured some of the flavour of that last tour and deep down there was an overwhelming feeling that Lynott would be incapable of allowing Lizzy to lie dormant. He'd quipped that he'd lied to the press about the split and yet suddenly, after the roar, it *was* all over.

THE AFTERMATH

Lynott, gathering his thoughts and songs, began work on new material. There was talk of a collaboration between him and Dance star Junior (the results of which have never been heard). Awaiting further developments Lynott also found time to appear on The Crowd single, 'You'll Never Walk Alone' (all the proceeds going to the families of the Bradford City fire victims - something that Phil, a rabid Manchester United fan for all his sins, felt passionately about) which saw him net his first UK number one.

His solo songwriting culminated in Grand Slam, an ill-fated affair featuring former Stampede guitarist Laurence Archer, keyboard player Mark Stanway (previously - and currently - in Magnum), former Skid Row drummer Robbie Brennan and rhythm guitarist Doish Nagle.

The songwriting revealed Lynott in top form and featured the likes of 'Military Man' (eventually recorded as the 'b'side to the Gary Moore/Lynott single 'Out In The Fields'), 'Nineteen' (recorded by Phil and released as a little-known single before his death) and 'Dedication' (recently released as a Thin Lizzy track featuring Lynott's live vocal and overdubbed guitars and drums courtesy of Gorham and Downey). Nevertheless, Grand Slam couldn't get a deal and the band fell apart abandoning Phil to soldier on with his solo career.

Elsewhere in the Lizzy camp there were other signs of life. Gorham, always an integral though underrated part of the Lizzy driving team, succeeded in cleaning up and surfaced on the Phenomena project as well as turning in a brief stint with Asia before finally piecing together his latest outfit 21 Guns. Recently signed to RCA worldwide the quartet have just begun work on their debut album with producer Chris Kimsey at London's famed Olympic Studios.

Other Lizzy men at work since the split also include John Sykes, who has gone on to work with Whitesnake and is now fronting his own outfit, Blue Murder (due to start work on their second album soon), while Darren Wharton has also resurfaced with his own band Dare, also working on their second album with producer Keith Olsen.

Meanwhile, Moore speaks for himself in terms of his successful solo career with his recent born again Blues outing, 'Still Got The Blues' bringing him back into focus. A total contrast with the hugely talented Brian Robertson who since a stint with Motörhead in the mid-'80s and a spell in Statetrooper appears to have disappeared.

Drummer Brian Downey is apparently enjoying family life in Ireland and playing the occasional pub and club gigs with assorted pick-up bands. Eric Bell too appears to be doing the club circuit, acting as an occasional backing musician with his band The Sunsets to visiting R&B stars such as Bo Diddley.

CURTAIN CALL

Since Lynott's tragic death on January 4, 1986, the Lizzy legacy has lived on in both the band's recorded output and the constant activities of various offshoots.

Ironically, Lynott himself was preparing to take the band's legacy further and, working on new solo material that may have seen him as a forerunner of today's current trends. The strongest indication of where he was headed comes from Phil himself, speaking a few months before his death.

"At the moment there's a big gap in music at the moment. There's an area where really heavy Funk could meet Hard Rock guitar sounds. No-one's tapping that and it could be a really interesting fusion. That's the crack I want to find." said Phil in November '85. Sadly, he never got to find that particular "crack" himself and yet in the current climate that includes such crossover giants as Dan Reed, Living Colour, the Red Hot Chili Peppers and Faith No More you get the impression that Philip Lynott would have felt right at home.

VITAL LIZZY

WHERE DO YOU START WHEN IT COMES TO LISTENING TO THIN LIZZY? WELL, EX-LIZZY GUITARIST SCOTT GORHAM GIVES YOU A GUIDED TOUR OF FOUR OF THE BAND'S ESSENTIAL ALBUMS

JAILBREAK

Released: July '76

BIFF BYFORD (SAXON)

"Phil and I met on lots of occassions and his music was unique. I can't ever remember Thin Lizzy recording even one bad song, in the early days at least.

"They influenced Saxon more than people might think, certainly on the arrangements side, being a Rock band with twin guitarists."

KIM McAULIFFE (GIRLSCHOOL)

"Thin Lizzy were one of the first bands I ever saw. I saw them in this pub in Croydon when 'Fighting' came out and I was worried about getting in to see them because I was under age!

"Actually, we all fancied Scott Gorham in those days because he had long hair! (laughs) When I saw them I just thought to myself, 'This is the business! I want to do that!' and it went from there."

BLAZE BAYLEY (WOLFSBANE)

"The LP 'Jailbreak' was the first thing I ever bought. I was working nights and I never stopped playing it.

"My favourite Lizzy song was 'Dancin' In The Moonlight' 'cos I was locked out all night once and I had to sleep in the porch.

"I really liked Lizzy because they sounded totally British and totally cool."

"This was the first Lizzy album that was actually sucessful. It was successful on two different levels, though. The first one is the sales level. The second one was the fact that this album marked the breakthrough in the songwriting. For me this was the first *real* Thin Lizzy album. The reason this album worked so well is because we'd been on the road for a couple of years and we'd really got to know each other personally. It was the album that we went on to tour America with and it broke over there. But the real breakthrough was in Britain and that mattered a lot more to the band because we really wanted to be accepted over here. When that happened. We felt fuckin' great!"

LIVE AND DANGEROUS

Released: June '78

"I liked 'Bad Reputation' (released October '77), but the next album that was really great was 'Live And Dangerous' because ultimately I think we were a live band. It really came across that way too. By the time we got around to doing 'Live And Dangerous' our confidence as a band was unbelievable. We were riding high on the pack there.

"It was recorded in about three different places: Paris, Hammersmith Odeon in London and some of the tracks even come from the States. We had to go through a load of tracks to make it work. The photographs were even more of a problem! (laughs) It took us months to choose the ones we wanted because each guy had literally 700 pictures of himself from which to choose. You had to dwindle it down to your favourite 100 or so, then your favourite 50, until we could fit the right amount on the sleeve

"Basically, it was an album that we were totally absorbed and involved in."

BLACK ROSE (A Rock Legend)

Released: May '79

"Gary and I seemed to gel alright. There were a fair few personality conflicts in Lizzy at various times, but with all the guitarists it always seemed to work itself out in terms of playing. When you're in band like Thin Lizzy where everything is running on high energy all the time there has to be a little weirdness when it comes to personalities and there was. Life can't be beautiful all the way around.

"This album though, is full of good playing and all the conflicts were really secondary when it came to the music."

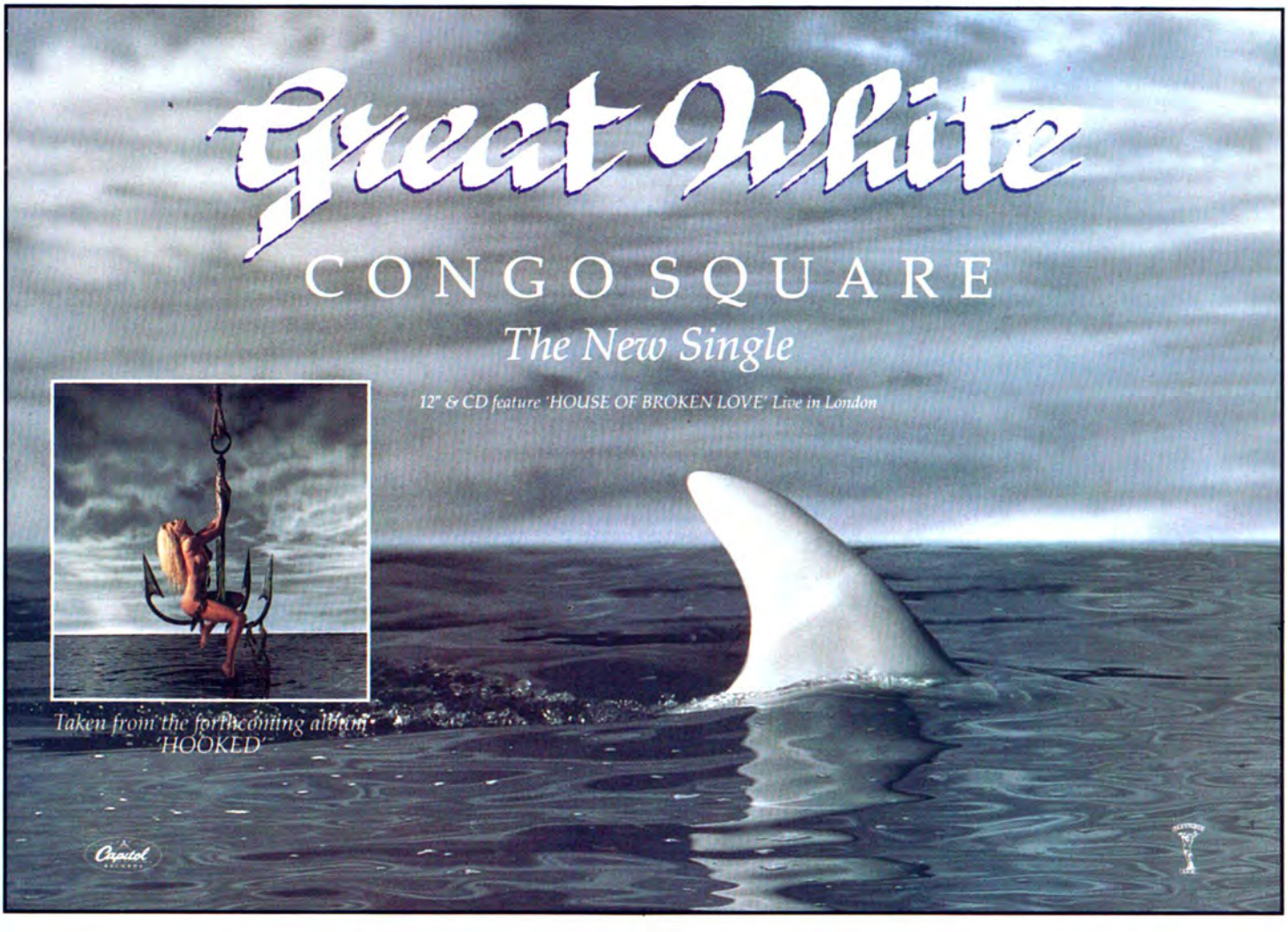
THUNDER AND LIGHTNING

Released: March '83

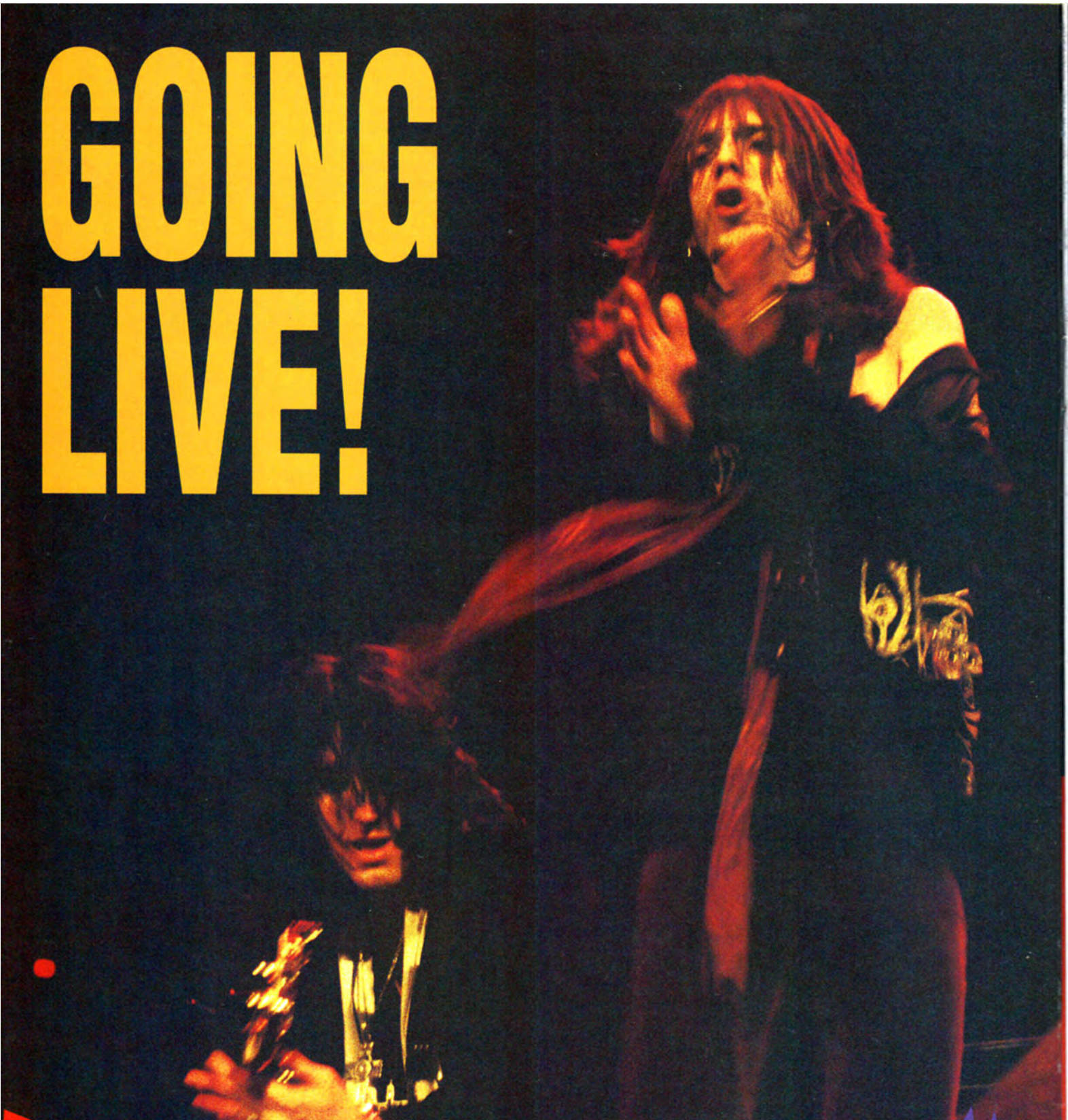
"This was our last album and the only one we did with John Sykes. He was a really nice guy and a really good guitar player. It was probably the most memorable record because we did our last world tour with that album. We knew it was the end. It was planned to be over because at that point the drug thing got a little too crazy. There were too many drugs floating around and because of that we weren't as good a band as we should've been. We probably disguised it well enough but you can't hide it from yourself. If we'd carried on further than that it would've been a terrible mistake. We gave it up at the right point. There were too many people that were emotionally and physically sick at that point.

"The writing came together a lot more though on this record. We were back in the Rock vein, but after the writing we felt that Lizzy could only keep it together for so long until people said, 'Bullshit'. We didn't want that to happen, and that was a strong enough reason to stop."

LAYOUT CHRISTOPHER JOSEPH



GOING LIVE!



Above: Chris and Johnny go live. Left: Heads down, no-nonsense backstage poster signing. Right: "Which hotel are you at Chris?"

It's a doddle! Eleven months on the road and the BLACK CROWES are Rocking. DAVE HENDERSON followed them to Washington DC. CAROLE SEGAL snapped the action

THE ROADWAY up to the Capital Centre in Maryland is snarled up. Trucks, cars and buses of whooping Rock fans are swigging bottles swathed in brown paper. It's showtime, a mere 25 dollars away from Washington DC by cab, the ZZ Top bandwagon is appealing to the masses and yet another notch goes on the touring wagon of support act The Black Crowes.

In the space of one year this Atlanta five-piece have gone from virtual obscurity to million selling album status. Their 11 month road trip has seen them support Aerosmith, Heart and now the besuited beards. If ever the Rock legend of paying your dues was evident then the Crowes have sure as hell earnt their success.

Another Sports arena-cum-Rock venue plays host. The Black Crowes pay little notice fo the magnitude of the occasion, emerging from their tiny dressing room to play their hearts out as they do every night.

The crowd are treated to a selection from the 'Shake Your Moneymaker' album. The recent single, 'Hard To Handle', is met with manic enthusiasm, a sign of what's undoubtedly to come for the group on a worldwide stage.

The group aren't afraid to improvise and re-arrange the songs from the album, 'Twice As Hard', 'She Talks To Angels', 'Jealous Again' et al. New songs are interspersed, with added keyboard power courtesy of Ed Harsh. In fact the all-new 'The Words You Throw Away', a long, soulful tirade held together with an incessant guitar motif, took the band to new heights with guitarists Rich Robinson and Jeff Cease lifting the emotions as vocalist Chris Robinson cajoled the crowd into action, tumbling majestically across the boards. Bassist Johnny Colt wheels provocatively before sipping his bottle of Jack and drummer Steve Gorman threads things together with a solid backbeat. The Black Crowes are a band in heat. They glow.

"WHERE THE fuck is my chicken sandwich?" screeches Chris Robinson at the entrance to the Crowes' dressing room. "Someone's going to lose his job over this!"

Robinson is an unconvincing Mr Angry. He crumbles into laughter as he beckons a gaggle of local fans backstage for a 'Meet And Greet' session - a poster signing and spontaneous chat, all part of a night's work Backstage crawls with enthusiastic fans. Hugging artefacts, grasping instamatic cameras, going for a peck on the cheek of the amazingly diplomatic group.

It's been a typically long day for the group. Up late. Local interviews. Photo sessions. Sound check. The Show. The after-show stuff. But the Black Crowes are up for the lifestyle.

Motoring away from the venue, Chris takes our photographer on a tour of the bus. Johnny catches up with some late-night eating, while the rest of the band sit around drinking, enthusing about Thee Hypnotics who are on the tour bus's video and vainly attempting to do English accents.

Back at the hotel we end up in Chris Robinson's room listening to a succession of his favourite music. The Werewolves (their early demo sounds remarkably like the Crowes) new Def American signing The Jayhawks, classic Gram Parsons and Flying Burrito Brothers albums. The night and the booze supply disappear as Chris contorts with enthusiasm, singing along to his selected sounds. At about three, one of the road crew brings in a cassette of the night's show. 'Hard To Handle' kicks ass. 'The Words You Throw Away' is awesome. Chris calls each member of the band from their slumbers to hear the evidence.

It's 4.30 in the morning. Selected Crowes are strewn around the room. God knows how the hotel didn't complain about the volume.

'Young' Rich Robinson gets soulful

What the hell... tomorrow is another day, the same thing will happen again. Another town, another step on the ladder. The Black Crowes go rolling on and, as they do, they have a good time doing it.

Johnny tucks into some gourmet grub on the tour bus. Right: Chris and Budweiser, Jeff Cease and Heineken and one of the road crew discuss the merits of Thee Hypnotics

BUT WHAT will they look like in the morning? See the next issue of RAW as we go early morning alarm calling on Chris Robinson and Johnny Colt. We tip out their belongings and discover... BLOODSHOT EYES! VOODOO CURSES! THE MOTHER OF OUR LORD! and much more!

ROGUES GALLERY

From sex in telephone boxes to catching buses heading for Heaven, NO SWEAT guitarist DAVE GOODING and keboardsman PJ SMITH reveal their most intimate secrets, with a little delicate prodding...

Full name and nickname

PJ: Paul Patrick Joseph Smith, which is usually shortened to PJ. My nickname is Spannerhead. Am I called that because I'm good with mechanical things? No, quite the opposite!

DAVE: David Anthony Gooding, and the band call me Bullethead.

Date and place of birth

PJ: June 29, 1965 in Tuam, County Galway. I lived there till I was six when the family moved to Dublin.

DAVE: June11, 1961 in Port Of Spain, Trinidad, though I lived in England from the age of nine months. I have an English passport but I'm West Indian.

Current home

DAVE: I've lived in Dublin for seven years, it's fucking amazing here.

PJ: Still in the attic at my mother's place in Dublin. They say Genies stay in high places, not to get away from the world but to observe, and that's what my mother says I do. (*You what? - Ed.*)

Three adjectives to describe yourself

PJ: Loud-mouthed, hot-tempered and generous.

DAVE: Optimistic, lazy and honest.

What team do you support?

PJ: Leeds United. (Interrogator expresses disgust). Well, it's because Johnny Giles, the great Irish footballer, played for them.

DAVE: I used to support Leeds when I was about ten, but I grew out of football so I suppose you could say I'm an ex-fan.

What car do you drive?

DAVE: I've never learned, I'm probably a bit too irresponsible.

PJ: I've got a licence, but insurance is too high in Ireland. Would you believe that I can drive easier in California than in Dublin?!

If your house caught fire, which posession would you save first?

PJ: My family and the house. They're the things I prize the most.

DAVE: My bed because I love sleeping. I'd struggle down the stairs with my mattress on my back!

Do you get on with your parents?

PJ: Like a house on fire. They've really influenced the band, and helped us money-wise in the early days. Without them we wouldn't have been able to survive through all this muck.

DAVE: My old lady's not around anymore, but I get on with my old man who still lives in London.

What film would you most like to be in?

PJ: One that's just out in Ireland called *The Field*. Peter O'Toole stars, and I'd like to have played his son. It's about an acre of land in the West of Ireland and it's kind of political. The guy who played the son was miscast and I think I could have done it much better myself, though I'd have to have cut my hair. Directors take note!

DAVE: *Roxanne*, starring Steve Martin. He had an answer for everybody when they took the piss out of him.

When was the last time you had your hair cut?

PJ: Not for a few years, but it was trimmedabout two weeks ago.

DAVE: We're not into the haircutting vibe, just the occasional trim.

If you gave up the music business, what would you do?

DAVE (flabbergasted)**:** The thought has never occurred to me.

PJ: I'd loved to have played for Leeds or whoever. Something to do with sport, or maybe a music journalist?

What was the last toy you played with?

PJ: Shit! My niece's doll, a Cissy Bear, four hours ago. Not very Heavy Metal, eh?

DAVE: Ray (Fean, drummer) bought some toy guitars about 12 inches long at Christmas. We got the occasional Who song out of 'em cause we smashed 'em up afterwards!

Where, when and at what age did you lose your virginity?

PJ: Oh, fuck! In a town called Arklow in the sitting room of the house the band shared at the beginning. I was a late starter at 19. I don't think she knew I was a virgin, so I hope she wasn't disappointed.

DAVE: At 17, but I honestly can't remember the details. In a bed, I think.

Would you shave your head for charity?

PJ: If it was for a lot of money and a good cause then I might. But it'd have to be for millions; thousands would be no good.

DAVE: It'd depend on the charity.

What's the last thing you do before you go onstage?

PJ: Bless myself and wish everybody luck.

DAVE: Shout at everyone and try to vibe them up for the show.

If you were a woman, who would you be?

DAVE: Sinead O'Connor. She's lovely, and I sort of know her in a roundabout way.

PJ: I'd be Sinead too, then I wouldn't have to shave my head for charity!

Who has the most gigantic hooter in history? PJ Smith? RAW's Pete Cronin?Steve Martin wins by a nose!

Where do you get your clothes from?

DAVE: They get given to us. I don't think we've bought any since we signed with our record company. Maybe it's in the contract!

PJ: I bought some things when we were in Los Angeles doing our LP, from places in Venice Beach, but they tend to come from lots of different places really.

If you could be an object in the bathroom, what would you be?

DAVE: The carpet has the best view, doesn't it?

PJ: Errrr, a backscrubber?

What are your views on groupies?

PJ: They're a strange breed. I don't have any problem with them. In general they're fans and without 'em there'd be no bands.

DAVE: Lovely women of all shapes and sizes. I don't really get involved, but from what I see of 'em they're lovely.

Which part of your body would you most like to change?

PJ: I used to have a problem with my large hooter, but it's part of my character and I don't think I'd actually change it. You should stay the way you're made.

DAVE: My fingers are too long. As a guitarist it gave me problems at the start.

Who's the most arrogant dickhead you've met in Rock 'n' Roll?

PJ: We're an easy-going bunch, and to be honest I haven't really had an attitude problem with anyone I've met, and that's quite a few. Maybe there were dickheads, but I didn't notice 'em.

DAVE: Nor did I *(What a bloody cop-out - Ed.)*.

Most peculiar place you've ever had a bonk

DAVE: In a telephone box. Whereabouts? Never you mind!

PJ: My Mother might be reading this! In the sea. Which ocean? The Pacific, if that's the one in the Hawaii area.

If you could be a fly on the wall, whose wall would you choose?

DAVE: Abbey Road Studios when The Beatles were hanging out there. It'd be cool to see what the fuck went down because I've read so many books about it.

PJ: Jon (Angel, bassist)'s room. I'd like that very much. He's blond, you see...

What is the proudest moment of your life?

PJ: When we received a Gold Disc for our 'Heart And Soul' single in Ireland. All our families were there.

DAVE: Playing at The Marquee in London and having my old man turn up; he was so chuffed!

Would you go to Heaven if you died today?

PJ: Definitely. I'd bet on it.

DAVE: I don't know if the buses run that way from where we live. I'd get there, but I might have to get a cab!

Interrogation: DAVE LING

The last toy I played with? My niece's Cissy Bear. Not very Heavy Metal, eh?
PJ SMITH

DAVE GOODING & PJ SMITH

RAW

NO SWEAT

SINGLES

Reviewed by NIGEL MOGG (Quireboys), NASTY SUICIDE (Cheap'n Nasty), STEVE TODD and MITCH (Toranaga) and LIZ EVANS

LOUD
Song For The Lonely
China CHINA 33

NASTY: I thought it was good, great car driving music.
STEVE: It'd sound a lot more powerful if they changed that bloody snare drum.
MITCH: I didn't like it, the beginning were good but it didn't go anywhere.
NIGEL: I'd like to hear the album, but I don't know about that for a single.
MITCH: Live they're really good, really tight.
LIZ: It has a bleak quality which works against the ambitious chorus. Clinical and distinctive.

DINOSAUR JR
The Wagon
Blanco Y Negro NEG 48T

STEVE: What did you say about this?
LIZ: I said I think it's brilliant.
STEVE: Well you were wrong.
NASTY: It has a really good drive and it's nice to hear that.
MITCH: It sounded like something from the '60s, but if it had owt it had drive.
NIGEL: Now that's a great quote - I can't top that one.
LIZ: Well I think it's brilliant. Dinosaur Jr are brilliant. Even the cover's brilliant! Personally my very own choice for Single Of The Week. Just brilliant.

AUTOPSY
Retribution For The Dead
Peaceville VILE 24T

NIGEL: It's a good cover - who are they?
NASTY: It makes you feel like you're in a jacuzzi - it's coming from all directions, definitely a massage.
NIGEL: It's what they use for torture in Iraq. There was some South American bloke they did it to - they played Guns n' Roses really loud to him in his embassy.
MITCH: In all seriousness it's quite good for what they're doing, do you know what I mean? Cos I've heard a lot of Hammy's (guy who runs Peaceville) stuff that's come out lately and to me it's been abysmal and that's a lot better. It's still abysmal but it's quite good. (??!!)
STEVE: It's a good piece of shit- good scarey stuff!
NASTY: They've gone a bit over the top haven't they? It's all right though.
NIGEL: Do you get worse than this in the office?
LIZ: It's a whole new listening experience Nigel, you wouldn't believe half of the diabolical business hidden around the office (usually on Phil's desk).

HEART
Secret
Capitol CL603

NASTY: I used to really love this band. They used to sound quite different but now they sound like everybody else. Sounds like a typical American soft commercial Rock band.
NIGEL: I think they've taken one too many singles off the album, they've run out of songs - haven't they? That's about the tenth one isn't it?
STEVE: They ought to have kept it a secret and not bothered to have released it.
NIGEL: Well that just about sums it up really doesn't it?
MITCH: I fuckin' prefer Autopsy to them!
NIGEL: The singing was similar.
LIZ: Heart sink still further into schlock Rock oblivion. This is strictly for the faint hearted.

THUNDER
Love Walked In
EMI 75

NIGEL: Oh, here we go, the old acoustic beginning again....who is it again? Have they had a single off the album then? Yes I like it, very good.
NASTY: They're a good band, they're great players.
MITCH: It got a bit boring like.
NASTY: They all go on a bit though, all their songs start off with an acoustic beginning and then go after exactly the same formula.
MITCH: It's safe, it sounded good but there's nowt there, nowt that grips you.
NASTY: They're following a formula set by Led Zeppelin, and yes they're playing it very safe.
STEVE: The only time you hear it is when someone turns it off and you think, 'Oh where did that come from?!' Sort of thing they play in Asda or somewhere. But they're a good set of lads.
MITCH: Yeah they're a great set of lads. In fact I like everybody - but I hate reviewing singles cos I think I'm gonna get twatted.
LIZ: One of Thunder's more emotional moments. What kind of Asdas do they have in Pontefract??

GREAT WHITE
Congo Square
Capitol 12CLDDJ 605

MITCH: Well I always liked ZZ Top but I didn't like that. I like the bit when he drops his plectrum.
NIGEL: The best bit is when his lead's crackling.
STEVE: If he got a new set of leads and some glue on his fingers he'd be OK.
NIGEL: Well they've certainly mellowed out a bit. DIdn't like it.
NASTY: No, I think ZZ Top do it much better.
LIZ: ZZ Top do it much better. This is a total wimp out flung together with plagiarism.

WALK ON FIRE
Wastelands
MCA MCST 1507

NIGEL: I've seen their logo everywhere, I know the poster but I don't know who's in the band or what type of venues they play or anything.
NASTY: I never know what to make of singles like this cos they always sound like everyone else. Maybe it's me, maybe I stopped listening to music ten years ago.
MITCH: This is boring.
STEVE: I can think of better things to push me supermarket trolley round to.
NIGEL: They all try and sound original and what happens?
NASTY: To be honest I

didn't actually notice anything was playing.
LIZ: Soft, melodic and soothing. Apparently this band Rock out on stage, but I haven't seen it for myself. Till then I won't believe it, vinyl being all the available evidence.

FREE
All Right Now
Island IS486

NIGEL: It's another new band!
MITCH: I love the B side ('The Mover' - recorded for a Peel session in '69). The remix of 'All Right Now' is really good too. It's one of them songs, everybody knows that Free did it but obviously it becomes the song you hate by Free because you've heard it so many times. For people who've never heard it before it's great - it's like 'Stairway To Heaven', it's a brilliant song but you're pissed off with it.
NIGEL: It's a good song though, you can't knock it.
LIZ: A true classic. The remix certainly does it justice with a more powerful drum sound, leaving the incredible Kossoff guitar sound and the sexiest voice in Rock ever to be heard (that of Paul Rodgers) completely unharmed.

GODFATHERS
Unreal World
Epic EP656648-7

NASTY: They used to be a great Rock 'n' Roll band, but I think they lost that element when they lost their guitar player. They used to have a lot of energy.

STEVE: I've never heard anything by them before but I didn't like that.

SINGLE OF THE WEEK

SLAUGHTER
Fly To The Angels
Chrysalis CHS 3634

NIGEL: This was a massive radio hit in America. We used to hear it all the time when we were there, I really like it.
MITCH: It's a good song, great sound.
NASTY: Great arrangements - very different to the one before!
STEVE: Yeah, it were a good song.
LIZ: Definitely not my single of the week choice - but I've been outvoted. Sounds like a poor US Zeppelin imitation, but is nevertheless a massive improvement on their last truly crass anthem.

MITCH: That guitar was just droning on and really annoying me. (Makes annoying droning guitar noises.)
NASTY: Sounds Australian!
LIZ: Now this could be something to do with the office stereo but I don't want to get into excuses. I'm afraid to say that a once ferocious band may have turned into whimpering kittens.

CHEAP AND NASTY
Beautiful Disaster
China 34

STEVE: Well I think the singer has got black hair and a hat by listening to that. It were good, I like it me, it were really direct. Not bad for a Southern git.
MITCH: Yeah I liked it too.
NIGEL: Was that song about Andy McCoy? No he wasn't beautiful!
LIZ: Not bad at all. Emotive even - in places! Nasty I don't think we should really let you waffle on about this one.....
NIGEL: Is that it then? (Can we go to the pub now?)

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VAIN - WHO'S WATCHING YOU?
THE ELECTRIC BOYS - ALL LIPS AND HIPS
NO SWEAT - HEART AND SOUL
FAITH NO MORE - EPIC
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'United' Judas Priest reached number 26 in 1980
'Undercover Of The Night' The Rolling Stones reached number 11 in 1983
'Up Around The Bend' Hanoi Rocks reached number 61 in 1984
'Urgent' Foreigner reached number 45 in 1981
'Velcro Fly' ZZ Top reached number 54 in 1986
'Vital Signs' Rush reached number 41 in 1981
'Voodoo Chile' Jimi Hendrix reached number one in 1970

URIAH HEEP

LAST YEAR, Uriah Heep celebrated their 20th anniversary, no mean feat for a band who rarely get the praise they deserve as one of the most consistent and innovative of all UK bands.

The genesis of Heep actually goes back to the late '60s, when guitarist **Mick Box** first teamed up with vocalist **David Byron** in a London group called **The Stalkers**. This band quickly changed their name to **Spice** and thence, under the guidance of producer/manager **Gerry Bron**, they became Uriah Heep, with a line-up of Byron, Box, keyboardsman **Ken Hensley**, bassist **Paul Newton** and drummer **Alex Napier**. It was thus that the band's debut album, 'Very 'Eavy, Very 'Umble', was released, although by the time it was put out Napier had given way to **Nigel Olsen**. A year later came the 'Salisbury' LP (with Olsen replaced by **Keith Baker**), followed by their first Top 40 strike with the 'Look At Yourself' album (featuring the classic 'July Morning'), once again with a different drummer in place, namely **Ian Clarke**.

However their glorious period came in the period between 1972 and 1975. By this time bassist **Gary Thain** and drummer **Lee Kerslake** were in place and out came LPs like 'Demons And Wizards' (number 20), 'The Magician's Birthday' (number 28), 'Uriah Heep Live' (23), 'Sweet Freedom' (18) and 'Wonderworld' (23). At this point, Thain was dismissed (he died three months later from a heroin overdose) and in came **John Wetton** for the albums 'Return To Fantasy' (seven) and 'High And Mighty'. It was then that Byron was sacked (after various attempts at solo success, Byron died in 1985 from a heart attack), being replaced by **John Lawton**.

Over the next few years, the band underwent various personnel shuffles. Albums like 'Firefly', 'Innocent Victim', 'Fallen Angel' and 'Conquest' came and went making little commercial impact, before Box revamped the band at the start of the '80s, bringing in vocalist **Pete Goalby**, bassist **Bob Daisley**, keyboardsman **John Sinclair** and a returning Kerslake for the more commercially-slanted LP 'Abominog' (34). And with bassist **Trevor Bolder** (his second stint with the band) back for '83's 'Head First' album, the rehabilitation seemed complete. Since then the band have released 'Equator' (in 1985), recruited vocalist **Bernie Shaw** and keyboardsman **Phil Lanzon**, become the first Rock band to tour in Russia (captured on 1988's 'Live In Moscow' effort) and released the critically-acclaimed 'Raging Silence' album in 1989. Now stand by for the band's latest studio effort 'Different World', due this month on Legacy Records. Uriah Heep - an enduring, influential force on the Rock scene.

Recommended listening: 'Demons And Wizards' Bronze

THE RAW PSYCHOPEDIA STUDIES EVERYTHING STARTING WITH U & V. UTTERLY VICIOUS, NO LESS...

U2
Irish foursome who are among the most influential Rock bands of the '80s. LPs include 'The Unforgettable Fire' and 'The Joshua Tree'.

UK
British Jazz-Rock combo from the '70s featuring the likes of bassist **John Wetton**, drummer **Bill Bruford** and **Eddie Jobson**. released one self-titled LP in 1978.

UK SUBS
Seminal '70s Punk outfit, fronted by **Charlie Harper**. One LP, 1980's 'Crash Course', made the Top Ten and one of their songs ('Down At The Farm') has been covered by **Guns n' Roses.**

UNCLE SAM
Rochester, New York-based quartet, led by part-time milkman **Larry Miller**. Have recorded two LPs.

UNDER NEATH WHAT
A trio from Brixton, South London, who mix **Hendrix** influences with Grunge Rock grime.

THE UNDERTONES
Irish New Wave band from the late '70s. Spawned solo artist **Feargal Sharkey**.

UNSEEN TERROR
Swindon band featuring current **Napalm Death** bassist **Shane Embury** - on drums!

UTOPIA
American band formed by multi-talent **Todd Rundgren** in 1974. Albums include 'Todd Rundgren's Utopia' (1974), 'Faithful' (1976) and 'Oops! Wrong Planet' ('77).

V2
German act, signed to Noise International.

STEVE VAI
Until recently known as guitarist with **Whitesnake**, the much acclaimed Vai has also worked with **David Lee Roth**, **Alcatrazz** and **Frank Zappa** as well as forging a highly successful solo career.

VAIN
Sleaze quintet from San Francisco who toured here with **Skid Row** in 1989. Expect their second LP very soon on Island Records.

VANDENBURG
Early-'80s Dutch band who featured guitarist **Adrian Vandenburg** (currently of **Whitesnake**) and hilariously named drummer **Jos Zoomer**!

VAN DE GRAAFF GENERATOR
British Progressive band from the '70s, fronted by the enigmatic **Peter Hammill**. Most successful LP was 1970's 'The Least We Can Do Is Wave To Each Other'.

V People (left to right): Venom, Vain, Vinnie Vincent's Invasion and Voi Vod

WITHOUT QUESTION you cannot write about the history of Rock music and ignore the contributions once made by this innovative and influential group. They are not only the fathers of Los Angeles Metal in many respects, but responsible for arguably one of the ten most important albums to come out of the genre - namely 1977's self-titled, debut LP. The foursome of vocalist **David Lee Roth**, guitarist **Eddie Van Halen**, drummer **Alex Van Halen** and bassist **Michael Anthony** began life as **Mammoth** in 1974. Forced to change their name because of the existence of another band under that name, Van Halen (the name was suggested by Dave Roth) developed their unique style through playing anywhere and everywhere in the Los Angeles area, getting attention through the self-financing of shows in the locale and, thanks to help from both **Kiss** bassist **Gene Simmons** (he financed a demo) and DJ **Rodney Bingenheimer**, finally got a deal with Warner Brothers. The aforementioned debut album was not only a monster commercial success (selling over three million in the US and reaching number 34 in the UK, thanks to a sensational support slot with **Black Sabbath**), but also proved to be highly influential, with Eddie's remarkable guitar style starting a whole trend and Dave's vocal prowess and quickfire sense of showmanship and humour also proving addictive.

1979's 'Van Halen II' , 1980's 'Women And Children First', 1981's 'Far Warning' and 1982's 'Diver Down' LPs all helped establish the band as one of the principle Rock acts in the world, their brash style and stance almost untouchable. They headlined one night at the huge Us Festival in California in 1983, they broke house records everywhere they went. And in 1984 they pushed back the boundaries still further with the '1984' album (number 15 in the UK and multi-platinum in the US) and the US number one single 'Jump' (number seven in the UK). The video that accompanied the insistent synth drive and simple melody of 'Jump' was pure Roth-invested genius, allegedly costing a mere $500 at a time when others were spending fortunes on their promo shoots. Another example of the way this band could buck the bronco and re-align the system!

Roth's departure after '1984' (the tour included a remarkable appearance at Castle Donington) really saw the end of the band as a driving Rock force. For while the remaining trio have enjoyed commercial success with vocalist **Sammy Hagar** through 1986's '5150' LP (number 16 in the UK, spawning the hit single 'Why Can't This Be Love', which reached number eight here. The LP was a chart topper in the US) and 1988's 'OU812' (number 16 here and another number one in the US), nonetheless the outrageous humour and fizz of the past have long been exchanged for a more faceless, coffee table approach. And it's the solo DLR who has retained those elements that first made Van Halen essential.

There is talk of a Van Halen reunion with Dave Roth next year. In the meantime, it is certainly the band's former vocalist who burns the initial flaming spirit of the group on the mantle of the '90s.

Recommended listening:'Van Halen' (Warner Brothers)/'1984' (Warner Brothers)

BUZZ WORD BIBLE BUZZ WORD BIBLE BUZZ WORD BIBLE BUZZ

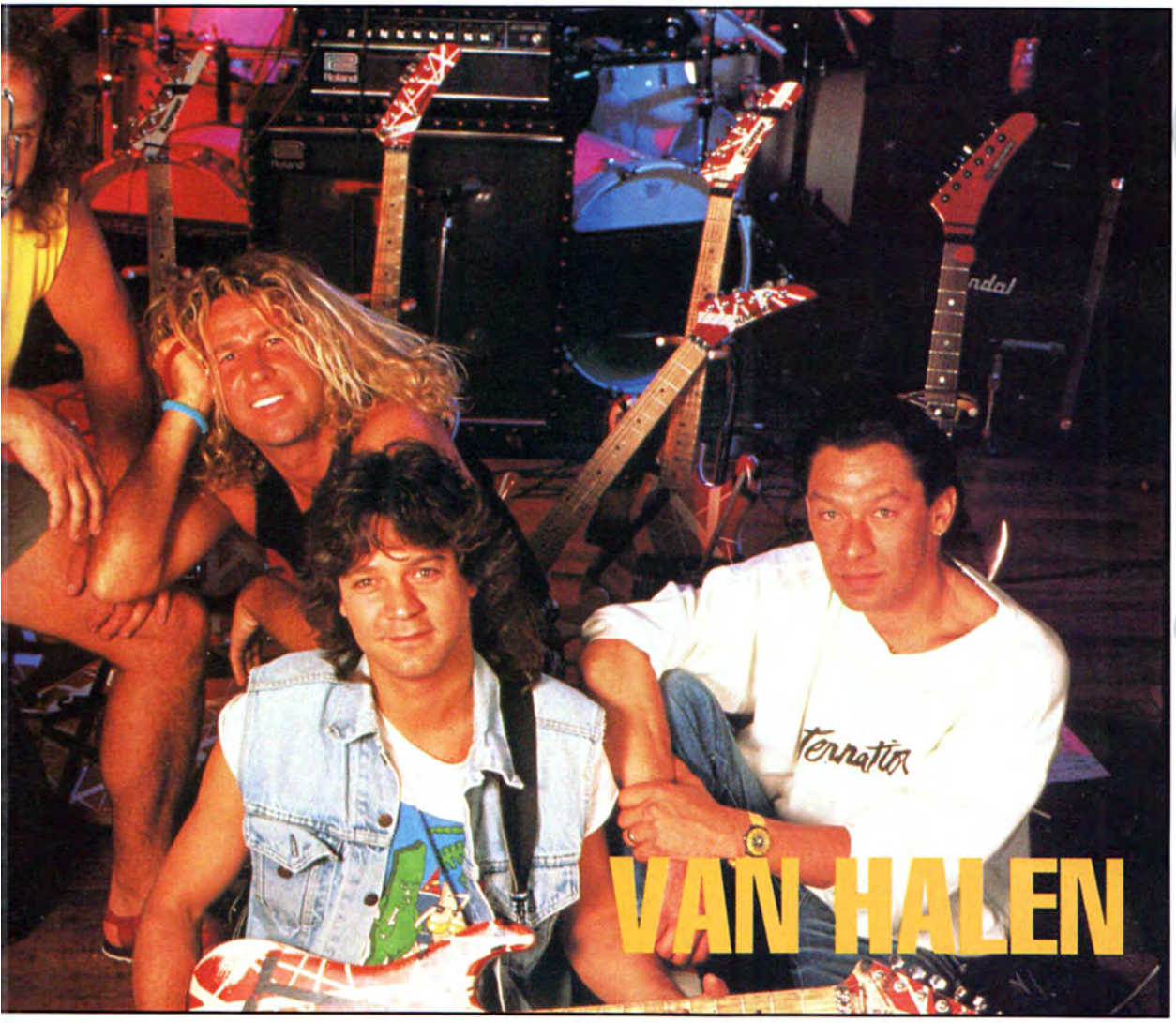
THE UFO CLUB
Situated in the basement of 31 Tottenham Court Road, London, The UFO Club opened at the tail end of 1966 and was a haven of free love and Hippy expression. Spontaneous live shows from the Likes of Pink Floyd and Soft Machine brought the San Francisco drug culture to the UK.

URGH! A MUSIC WAR
Film from 1981 which showcased 33 acts in just over two hours. Performances include post-Punk types like The Cramps, The Dead Kennedys and The Surf Punks.

VALIUM
Immortalised in the Rolling Stones' song 'Mother's Little Helper', these barbituates were a popular 'downer' in the '70s. Just why people wanted to spend their lives bombed and asleep is still a mystery however.

THE VALLEY
Weird 1972 French film with a dreamy soundtrack by Pink Floyd.

VANISHING POINT
1971 film about a nameless driver on a mission from hell to "drive fast". Very odd, with a Rock soundtrack from Delaney And Bonnie.



WORD BIBLE BUZZ WORD BIBLE BUZZ WORD BIBLE BUZZ WORD

VEGETARIANISM
Hitler was one. Steve Vai is one. And, remember what Bart Simpson said, "Don't eat cow, man!".

VIBES
Positive vibes. Good vibrations. The Hippy terminology for "good karma" that still has a life of its own today (man!).

VIDEO NASTIES
Snuff movies served under the counter with exotic titles like *I Spit On Your Grave* and *Driller Killer*. So gory they could be real, and liberally banned the world over.

VIZ
Cult comic that introduced Sid The Sexist, The Fat Slags and Billy The Fish to the world.

VODKA
See Malcolm Dome.

VOMIT
See Malcolm Dome.

VANILLA FUDGE
US prototype Metal quartet, formed in 1967. Featured vocalist/guitarist **Vince Martell**, keyboardist **Mark Stein**, bassist **Tim Bogert** and drummer **Carmine Appice** (the latter of **Ozzy Osbourne**, **King Kobra** and **Blue Murder** fame).

JOHNNY VAN ZANT
Youngest brother of the late **Lynyrd Skynyrd** vocalist **Ronnie Van Zant**, Johnny pursued a modest solo career before joining the revamped Skynyrd in 1987.

VARDIS
Bare-footed singer/guitarist **Steve Zodiac**'s Wakefield trio. Emerged during the New Wave Of British Heavy Metal, yet combusted soon afterwards.

STEVIE RAY VAUGHAN
Acclaimed Texan Blues guitarist, who became one of the most successful and influential guitar heroes of the '80s. Together with his band **Double Trouble** he was responsible for albums such as 'In Step'. Tragically killed in a helicopter crash last year.

VELVET UNDERGROUND
One of the most influential bands of the late '60s/early '70s, this New York band featured the likes of vocalist/guitarist **Lou Reed**, bassist/vocalist/organist **John Cale** and poetess/vocalist **Nico** and recorded albums such as 'White Light/White Heat'. Their Street-cum-Art Rock remains unsurpassed to this day. At one point operated under the wing of **Andy Warhol**.

VENDETTA
Unspectacular Speed Metal band from Schweinforth, Germany.

VENGEANCE
Dutch mainstream Metal group, now being fronted by Englishman **Ian Parry**.

VENOM
Notorious Newcastle-based act who pre-dated Thrash with their own brand of Black Metal on such LPs as 1984's 'At War With Satan' and 85's 'Possessed'. Bassist/vocalist **Conrad Lant** now fronts his own band **Cronos**, while drummer **Abbadon** and axeman **Mantas** continue to fly the Venom flag.

VERITY
British-based melodic band who feature former **Argent** guitarist **John Verity**.

VICIOUS RUMORS
San Franciscan Power Metallers whose whose third self-titled LP was criminally underrated.

VICTORY
Perennial German Rockers with a fair degree of acclaim in their homeland, though despite some good albums they're an unknown quantity in the UK.

VINNIE VINCENT INVASION
Now-deceased band formed by ex-**Kiss** guitarist **Vinnie Vincent**. Also featured **Slaughter** vocalist **Mark Slaughter** and bassist **Dana Strum**, and drummer **Bobby Rock** (now with **Nelson**).

VIRUS
Thrash band from Sussex who opened **Megadeth**'s 1987 Christmas On Earth festival.

VIXEN
US all-female group with melodic tendencies. Have released two LPs and played dates with **Bon Jovi** and the **Scorpions**, with some **Deep Purple** shows to follow.

VOI VOD
Experimental French Canadian troupe.

VOW WOW
Formerly **Bow Wow** and one of Japan's biggest bands, **Vow Wow** tried valiantly to establish themselves in the UK with some fine LPs.

U Boats (left to right): U2, The UK Subs and Under Neath What

UFO

FORMED AT the tail end of the '60s and taking their name from a London club, UFO wasted little time in ditching their original Space Metal sound and adopting a far sturdier, guitar-orientated direction that became their trademark. With the charismatic vocals of **Phil Mogg** (uncle of **Quireboys** bassist **Nigel**) and the flowing solos of ex-**Scorpions** axeman **Michael Schenker** to the fore, UFO built a firm foundation with such early efforts as 'No Heavy Petting' (1976), eventually going on to enjoy considerable success with 1977's 'Lights Out', 'Obsession' ('78) and the definitive double live 'Strangers In The Night' ('79, the last few featuring the classic line-up of Mogg, Schenker, bassist **Pete Way**, guitarist/keyboardsman **Paul Raymond** and drummer **Andy Parker**).

However, Schenker soon quit (indeed, rumours suggest that his replacement **Paul 'Tonka' Chapman** actually played on 'Strangers...'), briefly re-joining the Scorpions and subsequently forming the **Michael Schenker Group**. UFO never really recovered, though the next few studio efforts ranged between the good (such as 1980's 'No Place To Run'), the distinctly average (1982's 'Mechanix'), the worthy (1981's 'The Wild, The Willing And The Innocent') and the dismal (1985's 'Misdemeanor').

In later years, UFO's credibility was dented as line-up changes and alcohol threatened to tear them apart. Way left to form **Waysted**, eventually taking Chapman with him. **Atomik Tommy M** and ex-**Damned** bassist **Paul Gray** took their places, before what seemed to be a final split. There have been subsequent abortive re-formations, including a one-off gig with **Jagged Edge**'s **Myke Gray** on guitar, but one gets the feeling that with the right personnel it could still happen.

Recommended listening:'Lights Out' /'Strangers In The Night' (Chrysalis)

COMPETITION

Time to enter a 'Different World'. Time to get Heeps of goodies! **RAW** has acquired an even dozen copies of the new **Uriah Heep** album 'Different World'. They're all autographed and one copy could be yours. Simply answer correctly the following question:

Uriah Heep have never played at Donington. True or false?

Put your answers on either a postcard, or the back of an envelope (together with your own name and address) and send your entry to: **RAW Heep, PO Box 3HU, London W1A 3HU.**

LOOK OUT FOR THE MOVING 'WXYZ' EXPOSE IN THE NEXT ISSUE OF RAW

THE BEST OF BRITISH

features the hit singles:
INTERNATIONAL BRIGHT YOUNG THING
REAL, REAL, REAL
RIGHT HERE, RIGHT NOW

" Nothing short of miraculous"
- *SELECT's Album Of The Month*

" There's no doubt about it; an immaculate concept worthy of the virgin mary"
- *RAGE's Album Of The Fortnight.*

features the hit singles:
SHE'S SO FINE
DIRTY LOVE
BACKSTREET SYMPHONY

RAW Readers Poll - 1990 No1 Best New Band;
No 2 Best UK Band; No 2 Best Album
Q - Top 5 Metal Album Of The Year
"A global success story in the making" - THE TIMES
"A classic in the making" - KERRANG

features the hit singles:
PURITY
GET ME OUT

"An absolute masterpiece...the best album I've heard this year' - GUARDIAN
"Listen and contemplate-a storm is brewing here" - SOUNDS

★★★★ THE STARS OF THE GREAT BRITISH MUSIC WEEKEND

FOOD

AVAILABLE ON CD CASSETTE ALBUM

EMI

DECADENCE

In 1980, THE SCORPIONS were preparing to break on the international scene. Although the German five-piece had been around for a spasmodic decade at that point, releasing their first album ('Lonesome Crow') in 1972, by 1980 they had become a much slicker, more commercially-slanted Hard Rock band. That year they put out the 'Animal Magnetism' LP (their second for EMI) and appeared third on the bill at the first ever Castle Donington Monsters Of Rock show. By 1990, the band had achieved global success, played at the historic Roger Waters' presentation of 'The Wall' on the Berlin Wall and released 'Crazy World', their first album since signing to the Vertigo label.

Have things changed for the band in this ten-year period? Guitarist MATTHIAS JABS (inset, top left) and bassist FRANCIS BUCHHOLZ (inset, top right) go time-travelling with MALCOLM DOME

THE MUSIC

FRANCIS: "We are writing songs differently now and probably play our instruments better. We've always tried to keep developing musically, stylistically and sound-wise. Whether we succeed I don't know."

MATTHIAS: "Personally, I don't listen back to our old albums at all. But I'm never embarrassed by what we've recorded in the past. Music is a reflection of a particular time and the situation you're in. Each of our albums represents the emotions and feelings of that moment. It is the best you can give at that period. All I will say is that I listen more to 'Crazy World' that any of the other LPs."

FRANCIS: "You know, we've done so many albums that I can't remember what tracks come from which records..."

MATTHIAS: "'The Zoo' is one from that LP. And that's a Scorpions classic, one of the songs we *have* to do live. One of the songs we always *want* to play onstage."

THE TOURING SITUATION

FRANCIS: "Back in 1980 we played theatres, especially in Britain. And I recall they always had a good atmosphere. One particular venue I have fond memories of is the Newcastle City Hall. There were no barriers and the audience was always wild."

MATTHIAS: "Yeah, they'd always grab at our shoelaces at the front of the stage! Getting out you had to go through crowds of fans keen to get autographs. That was great and I miss that now. We play in arenas almost all the time, even in the the UK, and it's easier to keep people away from the building, so only a few people bother to wait around for autographs. Back in 1980, we'd have up to a third of the audience gathered outside - I miss that.

"In 1980 our line-up was comparatively new. And we were still establishing our sound. Moreover, every city we played in was a fresh experience. Now, the style is well formulated, we've been everywhere so often that we know what to expect. It's not as exciting anymore."

FRANCIS: "On the 1980 UK tour we drove ourselves around in rental cars, and always went too fast! And our dressing room rider had a lot more food on it. Now we have a couple of bananas, some other fruit, soft drinks, water, and a couple of beers. We've really stripped all of it down. We can't eat so much anymore. And there's nothing weird on the rider anymore. The most exotic thing is our favourite whiskey - Chivas Regal."

MATTHIAS: "We realised that there was so much food going bad each night. And nobody should waste food these days."

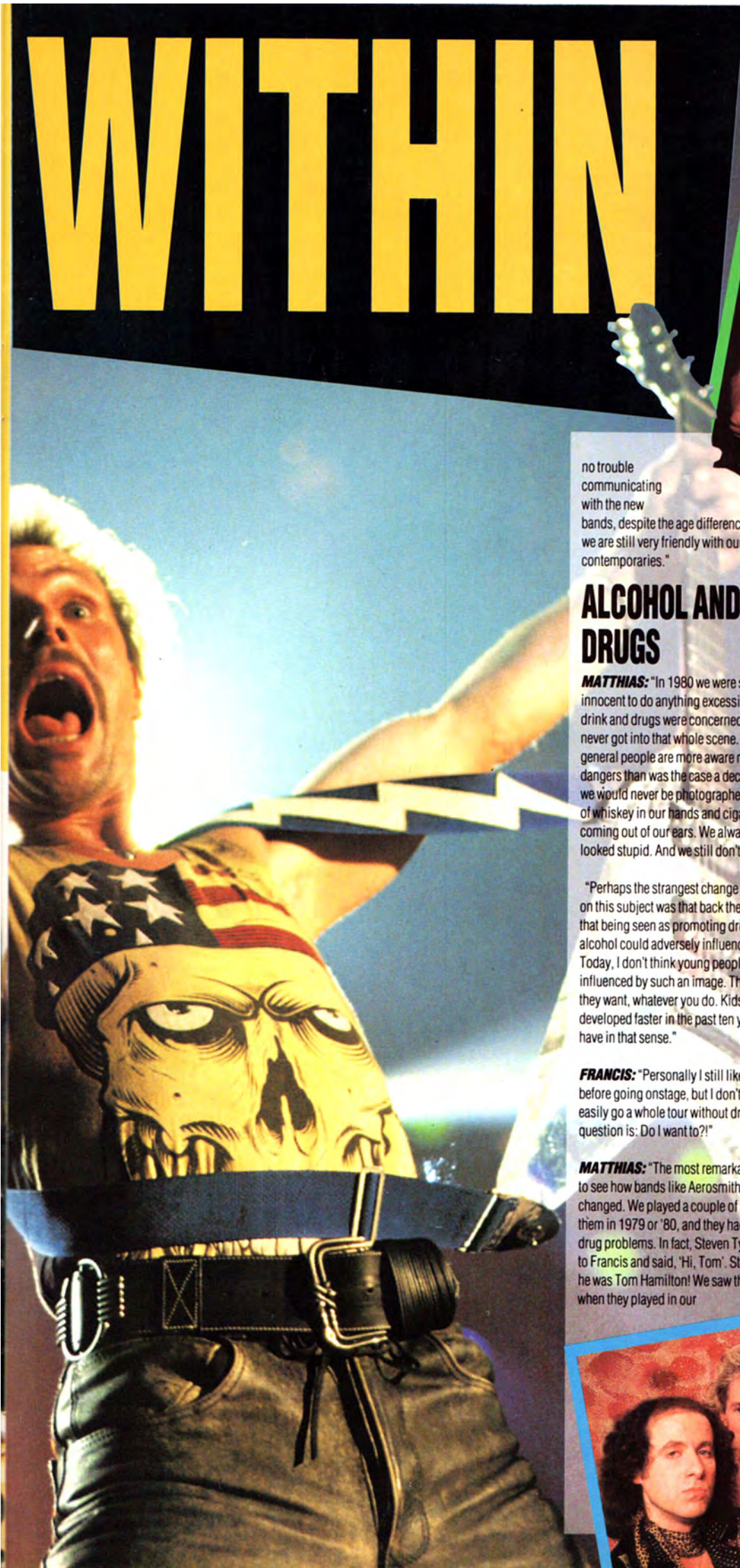
RELATIONSHIPS WITH OTHER BANDS

MATTHIAS: "In 1980 there was a real air of competition between ourselves and other bands on a similar level. It was always friendly rivalry, but we looked at what groups like AC/DC and UFO were doing and tried to top it! We took particular notice of Van Halen in America and AC/DC in Europe. Today, there isn't quite the same feeling of competition."

FRANCIS: "Now it's strange to find younger bands, especially those like Winger and Cinderella who have supported us, coming up and telling us they've been following the Scorpions for years. And we certainly have

(Main Pic) Guitarist Rudy Schenker caught live on the '91 tour. (Bottom inset on page 33). The Scorps in classic 1980 pose (l-r): Klaus Meine, Rudy Schenker and Matthias Jabs

WITHIN



REPFOTO

no trouble communicating with the new bands, despite the age difference. But we are still very friendly with our contemporaries."

ALCOHOL AND DRUGS

MATTHIAS: "In 1980 we were still too innocent to do anything excessive as far as drink and drugs were concerned. And we never got into that whole scene. Of course, in general people are more aware now of the dangers than was the case a decade ago, but we would never be photographed with bottles of whiskey in our hands and cigarettes coming out of our ears. We always thought it looked stupid. And we still don't go in for that.

"Perhaps the strangest change in our attitude on this subject was that back then we believed that being seen as promoting drugs and alcohol could adversely influence kids. Today, I don't think young people are influenced by such an image. They do what they want, whatever you do. Kids have developed faster in the past ten years than we have in that sense."

FRANCIS: "Personally I still like a whiskey before going onstage, but I don't need it. I can easily go a whole tour without drinking. The question is: Do I want to?!"

MATTHIAS: "The most remarkable thing is to see how bands like Aerosmith have changed. We played a couple of shows with them in 1979 or '80, and they had really bad drug problems. In fact, Steven Tyler went up to Francis and said, 'Hi, Tom'. Steven thought he was Tom Hamilton! We saw them recently when they played in our home town of Hanover and backstage all they drank was water!"

GERMAN ROCK BANDS

FRANCIS: "There have been some very good German bands, like Accept, Warlock and Bonfire. But somehow none of them have managed to get to our level."

MATTHIAS: "In 1980 we honestly expected more German bands to follow us. And believe me, if I knew what that something was then I'd become a manager and make money by giving out advice!

"I don't think the problems with getting to grips with the English language can explain this lack of success. Germans have to learn a second language at school, because in the international community, German isn't spoken very much. That makes us open-minded, and for the most part the second language we're taught is English..."

FRANCIS: "Talking of getting to grips with English, I recall when we first went to America, I couldn't understand anyone's accent! Now, I have no trouble at all. Our road crew is so international that we have all gotten used to hearing the weirdest of accents. Hey, we can even get to grips with the Glaswegians - and that's not easy!"

APRF

Scorpions '91 (l-r): Klaus Meine, Francis Buchholz, Herman Rarebell, Matthias Jabs and Rudy Schenker

LITTLE BIG MAN

He climbs mountains. He keeps Rottweilers. He wades through shark-infested waters. He even occasionally finds the time to make records! The LP 'A Little Ain't Enough' heralds the return of DAVID LEE ROTH. And SYLVIE SIMMONS takes the opportunity to meet the personality behind the man

IF YOU were a woman who would you be?
"Somebody very cerebral like Marie Curie or Diana Vreeland. Or I'd swing the opposite direction and be Miss Olympia Bodybuilder."

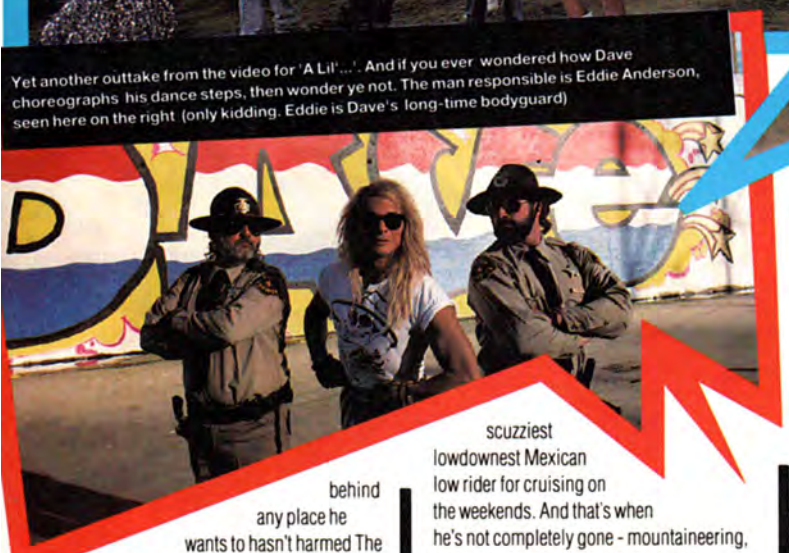
If you could be a fly on somebody's wall—?
"Sammy Hagar's wife while she's having a tea party or whatever while Junior's away!"

If you gave up music what would you do?
"You probably want the typical 'I'd be in a prison cell, Sylvie.' Shit! I'd probably be a military attaché in a South American country representing the United States!"

DAVID LEE ROTH is back! Two years climbing mountains, canoeing shark-infested waters and generally parking his comely

"I overthink, I overtalk, I over-write, I over-philosophise and on and on. And at that point it sometimes becomes a question of who's really fighting the fight? Who's really the victor? Is it Mike Tyson in the middle of the ring? Or the little guy carrying the bucket in the corner?"

David Lee Roth leads the female troops through their paces on the video for 'A Lil' Ain't Enough'



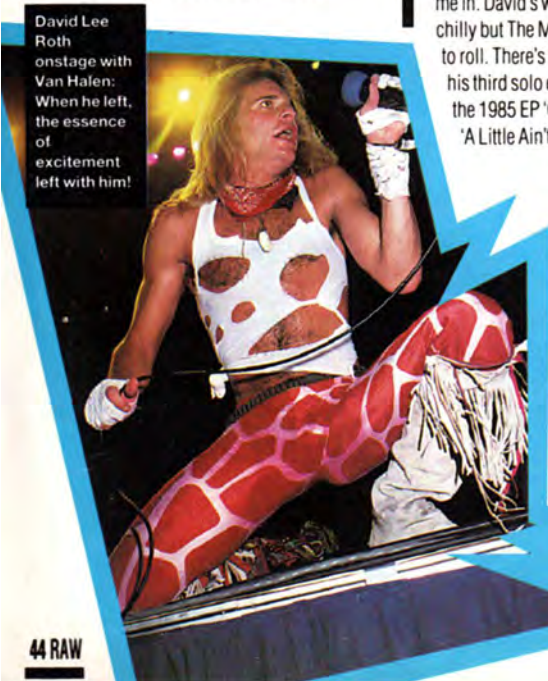
Yet another outtake from the video for 'A Lil'...'. And if you ever wondered how Dave choreographs his dance steps, then wonder ye not. The man responsible is Eddie Anderson, seen here on the right (only kidding. Eddie is Dave's long-time bodyguard)

behind any place he wants to hasn't harmed The Mouth. Like a speak-your-weight machine possessed by the spirit of cult novelist Hunter S Thompson on laughing gas, like Einstein in pimp shoes on *Mr & Mrs*, ask him a question, any question, and out pops the answer on a gold-edged card, instantly quotable.

He's fascinating, is Roth. Too smart by half to be part of the Los Angeles Rock pack he almost singlehandedly invented back with Van Halen (ask Bret Michaels of Poison!) and yet too flamboyant, too much the Liberace, not to want to swan around it, bimbo-handed, in all his razzamatazical glory. He keeps an apartment in Hollywood, Sleaze city, for general Rock 'n' Roll-type hanging out purposes, AND a mansion in Pasadena, a respectable tree-lined suburb filled with wealthy brain surgeons. He drives a Mercedes (rich doctors' car) AND the scuzziest lowdownest Mexican low rider for cruising on the weekends. And that's when he's not completely gone - mountaineering, canoeing, hacking through the jungle, visiting obscure tribes - not to save them from dysentry and lack of CD players then stick them in a video like Sting, but to dance with the native girls, smoke whatever it is they put in those pipes, then take off again with a few more experiences and a few more stories under his belt. Not so much schizophrenic as three times larger than life.

PASADENA, CALIFORNIA is home - it's where he spent his formative years when his family moved west from Indiana; it's where he met Eddie Van Halen - but he doesn't get to spend much time here. Hell, his DOGS - Rottweilers, what else? - didn't recognise him last time he came home. He had to sing them (this is true!) his classic hit 'Just A Gigolo' so they'd let him through the gates!

A minder's just opened the very gates to let me in. David's waiting poolside. The night is chilly but The Mouth is warmed up and ready to roll. There's a new album to talk about - his third solo effort, that is if you don't count the 1985 EP 'Crazy From The Heat' - called 'A Little Ain't Enough'.It's an album that's brought him full-circle, he says, from the can't-even-be-bothered-to-learn-the-words rough and readiness of Van Halen, through the Mr Entertainer of 1986's 'Eat 'Em And Smile', past the "technicolour soundscapes" of his last album, the US Top Five 'Skyscraper' in 1988, and back again to the raw, guitar-based like-it-or-leave it of the early days. Only, of course, you can't go back - Van Halen have got David's old 'pal' Sammy Hagar and Roth's doing fine on his own. Or do you...?



David Lee Roth onstage with Van Halen: When he left, the essence of excitement left with him!

Sum up the last two years in two sentences, David

"One big screaming adventure. I've done some spectacular travelling, a big peak in the Himalayas, some major paddling down in the South Pacific, and that mixed in with everything that transpired in that Grade C strip joint in the basement of the hotel in Vancouver where I stayed while 'A Little ...' was made. I've been around the world probably three times - just visiting, catching up on the phone numbers you always collect when you're travelling on the road, but they never think you're going to call back! You know, 'Hey, if you're ever back in Offenbach, Germany drop by, you can stay in our guest house.' I'm the guy that does it!"

What was the most significant thing to happen to you between albums?

"Collaborating with a number of different people as opposed to working with one guitar player, which has been my general mode for a long time. The first couple of songs I wrote with Robbie Nevil (a kind of white Prince with worse clothes-sense). That's adventurous. It's working as musical director and being able to find what each person can contribute, being able to look through the top layer and see something in somebody. The average guy...Hey, Ted Nugent's not going to walk up to Robbie Nevil and say, 'Let's write a song'. But I saw something there. I gave him a call and said, 'Your music smiles. You've just got to put some boot-heels on it!'"

The other collaborators?

"Robbie's the only name you would probably know. There's one fellow called Preston Sturges whom I collaborated with on 'Sensible Shoes' and 'Hammerhead Shark' and he had just recently finished being a reactor engineer on a nuclear submarine for the US Navy. And if you live on one of those nuclear subs, and he has for a long time, you have to sleep with your guitar because you only get so much bunk space. So he's been sleeping with his guitar for X amount of years next to a nuclear reactor - and that's exactly what it damn well sounds like! The first half dozen times I met Preston I had no idea he was musically inclined. We talked about *The Search For Red October*! And one day he says, 'Hey I play a little guitar'. And I listened to his tape and it was true, he played *very* little guitar! But it was enough. From this seed shall grow the whole boat."

Why go with Bob Rock to produce it?

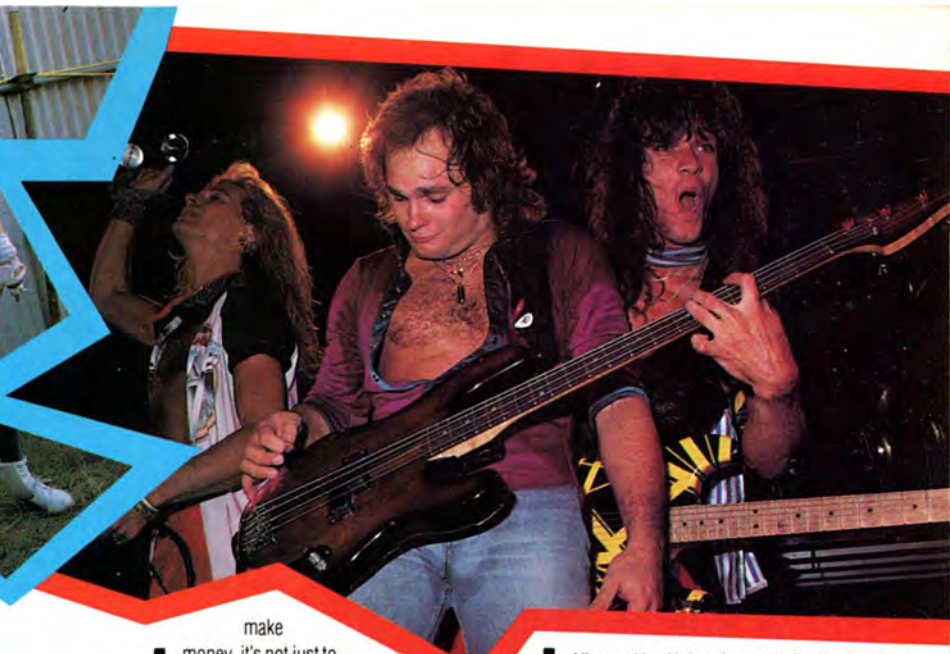
"I only knew Bob Rock from hearing the various albums he'd produced. And it struck me that he had the capability to go very raw, very natural and true to the innate sound of the group or artist - like The Cult on the 'Sonic Temple' album, they didn't have a contrived sound at all.

"On the other hand, he can also wrap it up in pink paper and go for a hi-fidelity ultra-contrived sound and spectacle production like he did for Mötley Crüe on the 'Dr Feelgood' LP. And I think David Lee Roth fits neatly in between the two somewhere. The last album, 'Skyscraper', that was meant to be a grand technical experiment. My vision was to paint soul-less, rather emotionless, soundscapes. It was a little vacation - after X amount of records let's pretend to be Prince for an album!" He laughs. "But because we go visit India doesn't mean we're going to live there, right? Two, three days, outta there! So we did that. So, I wanted something between the last album and 'Van Halen I' which was a very raw, live, lead-with-your-face, for-better-or-worse kind of a sound. And it's rare you can find a producer that can negotiate the two. Like Mutt Lange - spectacular producer, but he always sounds like Mutt Lange, which is a Dayglo art-project sound which is beautiful if you want that kind of approach. Or if you visit The Cult when Rick Rubin produced them on 'Electric' - you've got nothing in the cupboard, just bare bones. I thought that Bob would bring both approaches to the project. And — I was completely wrong!

"It's much the same in the studio. It's hard to tell where one picks up and the other leaves off. And we kept it as raw and stripped and straight-ahead as you possibly could. I'm trying to think if there were any effects at all: nothing you couldn't buy for 100 bucks in a music store. Simple echo, simple reverb, no super-stacked voices. What you hear is live people singing in the studio, and you hear exactly that onstage. Human beings are full of flaws - glorious colourful cracks in the woodwork. And that's what makes each one of us interesting. That's what makes music interesting. If you try and play with a machine it gets very technoid and robotic and you lose the soul, the impact."

Working with Bob Rock meant going to Canada -reputed to be the world's most boring country...

"Well, Vancouver is a sort of a cosmopolitan border town. I found it to be a cross between Buck Rogers, Melrose Boulevard (LA's trendy street), New York City and Tijuana (sleazoid town on the Mexican border). All the fine arts are represented in spades, and yet at the same time I was able to walk from my $15 a night hotel room to nine different strip joints. *Walk* to those. There were plenty more outside of walking distance! A real interesting balance, very technicolour. And where else are you going to find a hotel for $15 (eight quid)?



Vintage Van Halen. Aove left: Donington 1984 (-r): Eddie Van Halen, Alex Van Halen, Michael Anthony and DLR. Above right: Onstage delivering (l-r): Eddie, Michael and Dave

What's the deal with your band now? Last we heard you had different people on the album (regular rhythm section Matt and Gregg Bissonette, keyboardist Brett Tuggle, guitarists Jason Becker and Steve Hunter) to the ones you're taking on tour (Gregg B. and Tuggle to be joined by bassist Todd Jensen and guitarists Joey Holmes and Dezi Rexx)...

"There's a specific reason for it. It's not the same thing in the studio and live. That doesn't necessarily have to be, but these are not musicians that I sort of grew up with. I grew up with Van Halen. You develop your own tastes, whatever it is - music, women, etc - much at the same time when you've grown up together. So what you have in the studio very much translates right to the stage, same instruments, same people. I don't think that's necessarily true when you're picking and choosing musicians out of the blue. Live is a pow-wow, it's a gathering of the tribes. Here's the bonfire, I'm buying the drinks!"

Is he a lost soul looking for a band though, for another Eddie Van Halen or Steve Vai to team up with, or is he happy on his own?

"It's the same as professional football. I get a lot of energy in exchange for the energy I give to other members of the band, whether in the studio or onstage. I'm not the kind of performer like a Michael Jackson - my songs have guitar solos, so let's get a real guitar player. I have a definite idea of where I want to go musically at any different time, and trying to coax something out of a guitar player, especially guitar players of the calibre I've been fortunate enough to work with."

Which doesn't answer the question.

"It's not the same goods each album. And at this point I'm a solo artist, and I get a big kick out of collaborating with other people."

Pending a Van Halen reunion. There's been reports that Roth's been talking to Eddie about just such a thing. So is it happening or not, no ambiguity allowed.

"Well, I can't be anything but ambiguous to you at this point. There are many people that have drunk deep from the well that Van Halen pioneered not so long ago. I'd like nothing more than to see a reunion happen down the line. Pass the word along."

Do you think they'd like nothing better too?

"I haven't talked to anybody in the group in almost six years. Who knows?"

Does he feel that he and Van Halen were the godfathers of what's become the huge LA Heavy Rock scene?

"I don't feel like the godfather of what I see and hear. Just like most people, I can't stand 98 per cent of anything I see on TV or the movie screen. To me, music is like girlfriends, in that I'm constantly astonished at the choices other people make! But I guess that's what makes a world. You look back at pictures of Van Halen early '80s - hair brushed real nice, nice shirts tucked in, oh, Eddie's smoking a cigarette, yeah, there's our anti-hero!" He laughs. "What people remember of Van Halen is very different from that clean-pressed appearance. What people remember was the spirit, the actual music itself and the drive therein. And that spirit was far from clean-pressed and starched. But at the same time it was very good-humoured. Terminal enthusiasts, and I still am."

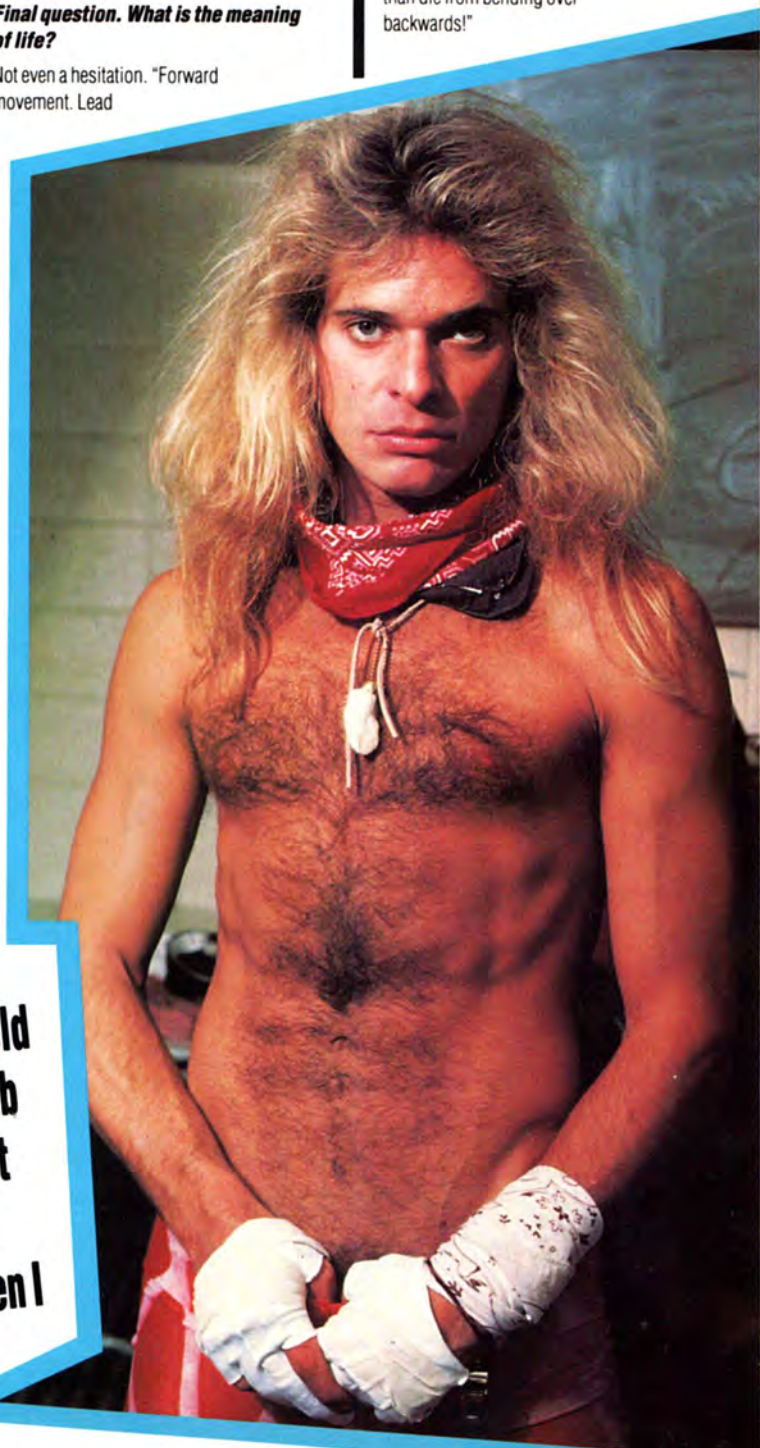
So, what of touring plans? The usual worldwide jaunt?

"Of course. It'll fire up right around late February. We start with Europe for the first time. We're planning to go to Russia and the Orient and South America, a lot of the places where I call it singing for dinner - you can pull 100 per cent of the population of a place like Guam or the far end of Bangkok or something and it's just a break-even situation. Everyone gets to eat in a whole new country and play with funny money in the supermarket and hang around with the innocent villagers! That's an important part of Rock to me. It's not just to make money, it's not just to be famous, it's a circle - you go to new places, you get new inspiration, you meet new people, you live your life. And that's what I always wanted."

Final question. What is the meaning of life?

Not even a hesitation. "Forward movement. Lead with your face. It's better to fall flat on your face than die from bending over backwards!"

"My vision was much more abstract and left-field and, 'We're going to plumb the lowest depths!' And it was Bob who said, 'Let's just use the jab, and when I say go, go!'"



PEN PALS

TALL BLONDE blue-eyed female, seeks people m/f, into everything and anything from Black Crowes to Kreator. All letters answered. Morag, 44 Divernia Way, Barrhead, Glasgow G78 2JP.

TWO FEMALES need company with any Axl Rose or Steve Harris lookalikes. About 17-20 with a motorbike. Likes Maiden, Anthrax, etc. Photo please. Emma and Clare, Kays Cottage, Hollins Lane, Forton, Nr Preston, Lancs PR3 0AB.

MAD FEMALE, 16, into Aerosmith, Love/Hate, Dan Reed and Kiss. Looking for long-haired male, 16+. All letters answered. Show me yours and I'll show you mine. (Photo that is!). Jona Davies, 29 Seafield Drive, New Brighton, Merseyside.

MOSHING-THRASHING male, 18, wants m/f penpals. Pref in Bucks, but anywhere will do. Satanic Thrash fans especially welcome. Stu, 61 Russell Ave, Southcourt, Aylesbury, Bucks HP21 8NE.

DON'T CARE who you are or what you are, just write!!! Long-haired female, 17, into Gn'R, WASP and Cinderella, is waiting to hear from you. All letters answered - promise! Juliet, 2a Brithdir St, Cathays, Cardiff CF2 4LG.

JOIN ME on the other side - the Funk-O-Metal Magic Carpet Ride! Female seeks those on same wavelength. Inspirations: Electric Boys, Crowes, Bang Tango, etc. Kirsty, Old Vicarage Farm, South Stainmore, Kirkby Stephen, Cumbria CA17 4DJ.

Wanna write to people in exotic places, like Carlisle, Cleethorpes, Strathclyde or Eltham? Then fill in the form below

Message.....

.....

.....

.....

.....

Name.....

Address.....

.....

.....

.....

MALE, 19, Thrash victim, would like to hear from anyone m/f, who like Slayer, Anthrax, Overkill and Metallica. David Heward, 51 Camphill Ave, Glasgow GG1.

MALE, 23, into most Rock and Metal, well travelled and educated, just moved to N London area, seeks small rocking lady, 20+, for intro to pubs/gigs and poss fun relationship. Photo if poss. All letters answered. Alan, c/o Stonyfields House, John Grooms Assn, Edgware Way, Edgeware, Middx HA8 8YT.

FEMALE, 16, into Gn'R, FNM, and more HR/HM, looking for long haired male (non-smoker) between 17-19, to write/meet possible relaitionship. Photo appreciated. All letters answered. Nicolea, 44 Grosvernor Crescent, Hyde, Cheshire SK14 5AN.

TWO WILD Metal maidens, seek hunky males 16-21 into anything from Bon Jovi to Nuclear Assault, for letters/friendship. All letters answered. Mandi and Mitch, 1 West End Ave, Coppall, Lancs PR75 DB.

FEMALE THRASH fan, 16, seeks m/f pals 16-19. Fave bands are Slayer, Death, Metallica, Obituary and Sex Pistols. Photo please. Susan Stewart, 37 Churchview Gdns, Bellshill, Strathclyde ML43 3EA.

TWO FUN-loving gals, 18 & 20, into most Metal and Rock except Thrash, seek two long-haired males for gigs, clubs and anything else. Write with photo. Juw and Doll, 16 Campe House, Colney Hatch Lane, Muswell Hill, London N10 1AR.

TWO MAD 16 year old girls into most HM, not Thrash, seek male penpals 16-25. Riff and Mrs Patton, 184 Score Rd, Childwall, Liverpool L16 5EE

FEMALE INTO Rock, Glam, Goth, 60's and good times, would like penpals 18+ m/f, especially in Birmingham area, or anywhere. Rachel, 2 Hazelhurst Road, Birmingham B14 7AJ.

TWO FEMALES, mother and daughter, both into HM/HR, want penpals any age, anywhere. Into Jovi, Skid Row, Whitesnake etc. Jan and Julie Hughes, c/o 31a Church Street, Helston, Cornwall.

MALE, 24, needing female friendship/fun/romance, especially for gigs. Aged between 18-27. Into AC/DC, Scorps, Black Sabbath etc. All letters answered. Include photo if you want. Stephen McQuarrie, 32 Rocksoles Drive, Airdrie, Scotland ML6 6SJ.

FRUSTRATED FEMALE fanatic, seriously into Faster Pussycat, also worships Aerosmith and most HM/HR. Wants good loking (pref) male 16+ to write/meet. Taimie, 23 St Mary's Rd, Stratford-Upon-Avon, Warwickshire.

HI, HEADBANGERS, 16 yr old mosher into Slayer, Anthrax, Acid Reign and most Thrash, seeks girlks 16+ for gigs/romance. All letters answered. All Sabrina fans welcome. Mike Hamilton, 60 Needham Cres, Bitkenhead, Merseyside L43 9SS.

FEMALE, 16, into Skid Row, Faith No More, Quiet Riot, etc, wants m/f to write to. All letters answered and your photo gets mine. Nick, 3 St Davids Rd South, St Annes, Lancs FY8 1TF.

HEY ALL you **RAW** readers out there! Why don't you write to me. I'm Sarah, 22, and into Dan Reed Network, Living Colour, Chili Peppers and more. All letters answered. Sarah, 96 Masons Ave, Wealdstone, Harrow, Middx.

FEMALE, 17, looding for pals into Faith No More, Burning Tree, Quireboys, Jovi and more, 16+, m/f, UK only. Jenni, 72 Eastway, Hackney Wick, London E9 5JH.

TOTALLY BRAINDEAD short-haired male, 16, seeks mega-sexy females 16+, in London area for gigs/meet/write. Into Metallica, Maiden, Sabbath etc. Photo please. Mike, 4 Lyford Rd, Wandsworth, London SW18.

LONELY SHY male Rocker, 16, into Aerosmith, Gn'R, Whitesnake, Cinderella, seeks female penpals from anywhere, to write/meet. Looks unimportant. Hays, 1 St John's Hill Grove, Wandsworth, London SW11.

BIKER, 34, into most HM/HR, plays keyboards and guitar, wants mates with bikes (or ride pillion) for gigs, concerts, pubs, bike runs (Kent, Bulldog etc). All letters amswered. Steve, 1 Alder Estate, Betam Rd, Hayes, Middx UB3 1ST.

INSANE GLAM boys wanted. Must have long hair. Into everything, especially Vain, Poison, Tigertailz, etc. Age unimportant, Photo appreciated. Lugsy and Twitch, 6 Thriftwood, Bicknacre, Essex CM3 4HT.

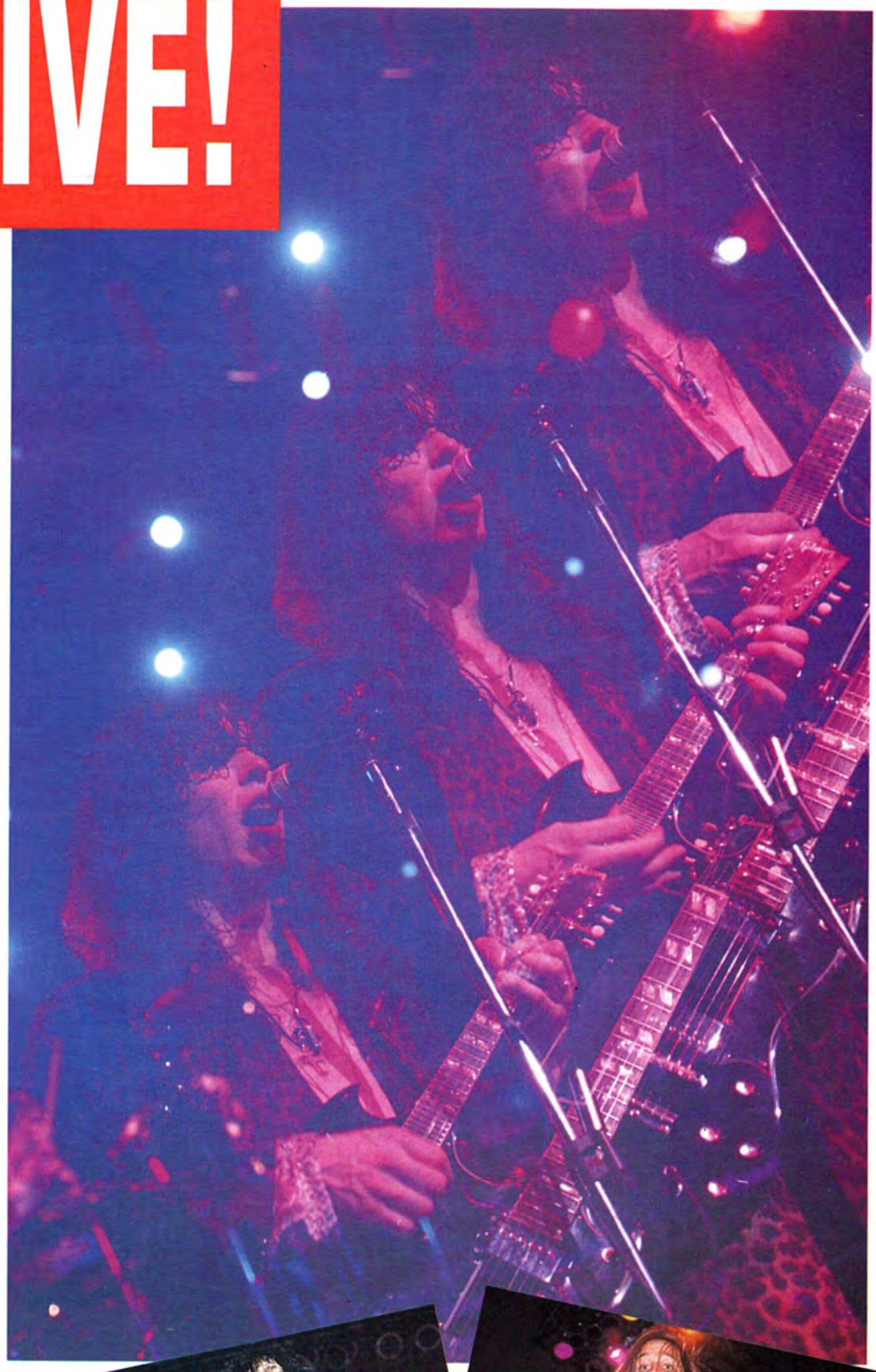
TWO MAD Metal dudes 18 & 20, seek penpals (pref female with long blonde hair) in local area. Into L Angels, No Sweat, Queensryche, Tigertailz etc. For gigs/concerts. Mad sense of humour essential. Nick, 10 Chiltern Rd, Hitchin, Herts SG4 9PL.

TWO TOTALLY nutty vodka-swilling females into most HM/HR, especially Skid Row, FNM, Crüe, etc, want lads 15-23, into laughs and good times. Jane and Claire, 24 Berry Ave, Breedon-On-The-Hill, Nr Derby DE7 1AL.

MALE ROCKIN' singer, 19, into Marillion, Gn'R, Cult, is desperate for letters and laughs from any females anywhere. Jay, New Close, Milton Abbas, Dorset DT11 0AU.

Send your penpal communications on the form supplied to RAW Penpals, PO Box 38U, London W1A 38U.

LIVE!



PICTURES PETE CRONIN

CINDERELLA

SLAUGHTER

Civic Hall, Wolverhampton

14.1.91
VERDICT: A musical banquet.

CINDERELLA SET LIST: 'The More Things Change'/'Push, Push'/'Sick For The Cure'/ 'Make Your Own Way'/'Night Songs'/'Back Home Again'/'Somebody Save Me'/'One For Rock And Roll'/'Heartbreak Station'/ 'Coming Home'/'Falling Apart At The Seams'/'Love's Got Me Doin' Time'/'Don't Know What You Got ('Til It's Gone)'/ 'Nobody's Fool'/'Gypsy Road'/'Shake Me' ENCORES: 'Dead Man's Road'/'Shelter Me'/'Brown Sugar'

BRING YOUR daughter to the Slaughter? Not unless she's got her earplugs in, matey! It's about time somebody taught vocalist Mark Slaughter the meaning of restraint. After half an hour of his unexpurgated wailings I was still searching vainly for the smallest hint as to why Slaughter are so hugely popular in the States. Granted, the horrible sound and lack of soundcheck did them no favours, but any truly great band will usually overcome such difficulties. In dramatic contrast to the inspired pacing of the headliners, Slaughter's set was a mess, with too many solos and a simply awful rendition of US hit ballad 'Fly To The Angels' which was presented with all the emotion of a discarded shopping list. Let's hope this was simply a bad night.

If Slaughter had stayed around to watch Cinderella's set they might have learned a thing or two about the true nature of Rock 'n' Roll. Heart and Soul is the answer, and this bunch are richly endowed with both. Drawing from the Bluesier roots displayed on the current album, the 'Heartbreak Station' tour sees the quartet reaching new levels of maturity. The addition of two feisty black backing vocalists and a real live saxophonist (not samples!) indicates a band willing to concentrate on broadening their musical horizons rather than simply resting on Platinum laurels.

Vocalist/guitarist Tom Keifer looked serious and angst-ridden as ever, the sheer intensity of his performance providing a hugely compelling focal point. 'Night Songs' and 'Shake Me' were particularly powerful, as was the emotionally charged acoustic interlude featuring 'One For Rock And Roll' and 'Heartbreak Station.' This was a deeply satisfying display of musical might, proof positive that good songs are everything. The fairy tale continues...

MAURA SUTTON

Main pic: Cinderella vocalist/guitarist Tom Keifer. Above left: Keifer (right) and guitarist Jeff La Bar. Above right: Slaughter bassist Dana Strum

LIVE!

Ozzy Osbourne (left) and guitarist Zakk Wylde: 'Old songs carried a poor performance'.

PICTURES PETE CRONIN

OZZY OSBOURNE

THE QUIREBOYS/THUNDER/ MAGNUM/LITTLE ANGELS/ WOLFSBANE

BRIT Awards, Wembley Arena, London

20.1.91

VERDICT: There is life on our side of the pond!

OZZY SET LIST: 'Bark At The Moon'/'I Don't Know'/'Mr Crowley'/'Shot In The Dark'/'Suicide Solution'/'War Pigs'/'Crazy Train'
ENCORE: 'Paranoid'

WHO'S AFRAID of the big, bad crowd? Not **WOLFSBANE**. The Tamworth foursome were clearly intent on enjoying the occasion, and were given an enthusiastic welcome by the Wembley hordes.

'Loco' suffered from a rather muddy sound that ruined the melodic qualities of the song, Steve Danger's drumming dominating as he flailed away like a man possessed, although 'Manhunt' actually gained from his barrage, transforming into a real monster.

Having undoubtedly recruited more Howling Mad Shitheads, Wolfsbane celebrated with the rousing anthem 'Paint The Town Red', arguably the finest four minutes of the evening, and the grins of vocalist Blaze Bayley and terrible chums upon the vast video screen were well and truly justified.

The big time awaits.

HUGH HACKETT

LITTLE ANGELS are rapidly developing into one of the UK's most potent hopes for the '90s. And they looked comfortably at home on the vast Arena stage. Led by flamboyantly vagabond vocalist Toby Jepson, the Angels literally swaggered through their four numbers, leading off with the sultry 'She's A Little Angel' - replete with the Big Bad Horns brass section - and into the stylised 'Kicking Up Dust', scatting and soaring new single 'Boneyard' and the joyous Funk-O-Grit of 'Radical Your Lover' (the latter co-penned with Dan Reed).

Little Angels now have the maturity to attain enormous success. They could well be a major force this year.

MALCOLM DOME

Quireboys guitarist Guy Bailey: Too few quality songs

Thunder singer Danny Bowes: Easily stole the show!

Magnum guitarist Tony Clarkin: Yet another night of triumph

Little Angels guitarist Bruce John Dickinson: A star of the future?

ANY MISGUIDED souls who might have dismissed **MAGNUM** as aged AOR-sters were doubtless stunned by the aggressive way in which the Brummie quintet seized their moment. In just three seconds, bouncing vocalist Bob Catley had the whole arena clapping to the pounding 'Vigilante'. The more traditional qualities that characterise guitarist Tony Clarkin's songwriting were highlighted in 'How Far Jerusalem', a grandiose yet sombre epic that seemed particularly poignant in the light of the current Gulf crisis.

'Just Like An Arrow' and the obligatory arm-waving ritual of 'When The World Comes Down' signalled the end of their slot and set the seal on yet another Magnum triumph. You might laugh at their dress sense, you may call them old-fashioned, but you can't deny their immense public appeal.

MAURA SUTTON

THUNDER DIDN'T simply steal the entire event, they blew apart everything else in sight. The roar that greeted their arrival was ear-shattering. The hysteria that transpired after their first number, 'Back Street Symphony', was sufficient to phase even the members of the London quintet themselves. Thunder are now firmly established as genuine heroes who nobody over here can touch. They could even have headlined this bash themselves.

The fact that David Coverdale failed to materialise (due to illness) and that they also performed 'Love Walked In', 'She's So Fine' and 'Dirty Love' was simply irrelevant; what mattered was the audience's reaction. Next stop America. . . and watch 'em go!

MALCOLM DOME

THE UNENVIABLE task of following Thunder fell to **THE QUIREBOYS**, and it has to be said that there was a noticeable drop in the hysteria level.

If anybody, Spike and company were the act to benefit from the brevity of the sets since six songs was just about enough without becoming tedious. Even so, half their set passed by without distinguishing itself, whilst 'I Don't Love You Anymore ' - a dirge guaranteed to marr any occasion - simply bred impatience.

The familiarity of the QBs' other two hits singles stood out; 'Hey You' totally naff and delightfully infectuous, and 'Seven O'Clock' their most successful attempt at re-creating a bygone musical age.

Vocalist Spike added humour, mocking guitarists Guy Bailey and Griff, and no doubt giving Radio 1 a coronary with his Gulf dedication of "let's kick the fucker's arse!" But ultimately, the Quireboys suffered from a lack of quality songs.

HUGH HACKETT

Wolfsbane frontman Blaze Bayley: 'Arguably the finest four minutes of the evening'

OZZY OSBOURNE was Ozzy Osbourne. Blowing kisses and inciting the crowd with cries of "louder, fucking louder", Ozzy focussed on his days as Black Sabbath frontman and glorious early solo years.

As with his show at The Marquee a few night previous, he concentrated exclusively on pre-'86 material such as 'Mr Crowley' and the excellent 'I Don't Know'.

It's impossible to understate the bond that exists between Ozzy and his followers, yet tonight the legendary singer was past his creative best as the old songs carried a poor performance. Vocals blunted and stage moves looking ever-clumsier, he's clearly indebted to his lean, enthusiastic band.

That said, however powerful and skilled drummer Randy Castillo might be, he lacks the genuine feel exhibited on many of these standards. And in 1991, it all seemed threadbare and sad. Women crucified upside down? The biggest roar saved for 'Paranoid', a song that came out over 20 years ago?

Gimme a break!

DAVE LING

CRONOS

WARFARE/DECIMATOR

Marquee Club, London

12.1.91

VERDICT: Sad, sad, sad.

DECIMATOR STRUGGLE through their set with minimal assistance from the mixing desk, onstage space...or even an audience. With the sound in particular so appalling it was hard to judge a quintet who at best seemed amateurish and uninspired.

Next up were Warfare, who despite a certain notoriety have yet to achieve anything of substance. It must gall drumming mainman Evo that his most memorable and famous contribution to Rock so far is drinking his own piss. And it's not hard to see why, the trio blundering through ten songs from a career that hasn't improved much over the years. Despite the crowd scarely acknowledging their presence they awarded themselves a most unjustified encore, which confirmed Warfare's status as a joke, and a bad one at that.

Which left Cronos, lead by the high-foreheaded ex-Venom maniac of the same name. He proved two things. Firstly, this band have a strong collection of tunes, and more importantly, they can't perform them very well live.

There was an air of silliness about Cronos' set which spilled over into sloppiness, despite the obvious strengths of cuts like 'Painkiller' and 'Vampire'. However, gold was struck in Venom classics 'Seven Gates Of Hell' and 'Black Metal', even if the latter was thrown away for too early.

The quartet rarely broke out of second gear, and it came as little surprise when news broke a few days later that the remainder of this tour was 'postponed' after just a handful of dates.

HUGH HACKETT

Pictured top: Cronos vocalist/bassist Cronos: An air of silliness spilled over into sloppiness. Below: Nocturnus guitarist Mike Davis

TONY WOOLISCROFT

MEANIE

BOLT THROWER

/NOCTURNUS

Marquee Club, London

16.1.91

VERDICT: Brain meets brawn.

LOOSENING SERIOUS amounts of dandruff Nocturnus keyboard maestro Louis Panzer hangs on to his ivories for dear life, adding the odd parp in the right places while immersing himself in the surrounding bludgeon. With tub-thumping frontman Mike Browning stuck behind his kit, Panzer emerges not only as a hilarious live focal point, his lightening flurries also succeed in distancing the Florida fivesome from the screaming hordes of Death Metal hopefuls.

From the opening lunge of 'Lake Of Fire' (taken from last year's debut LP, 'The Key') it becomes clear that what the N-men lack in the visual department they more than make up for in musical dexterity.

Sure, Browning's patter needs work and their image needs a serious re-think, yet Nocturnus possess the perfect melange of Savatage-style subtexts and primal brutality to take things beyond the mere rafters of The Marquee.

And so to headliners Bolt Thrower, living proof that endless road work does indeed pay off. Last seen in London showing gross disinterest supporting Carcass, Bolt Thrower have grown into a truly brutal live prospect.

The weaker material from their 'In Battle There Is No Law' debut has been ditched in favour of the pacing of later offerings such as 'Realm Of Chaos' and their current platter 'War Master'. Their set loses nothing in power but gains in impact, serving up the equivalent to an aural holocaust.

Bolt Thrower aren't destined to outdistance the likes of frontrunners such as Obituary or Morbid Angel, but tonight their conviction and heads-down approach emerges as a slam-drenched triumph. And that, for the time being, is enough.

PHIL ALEXANDER

LIVE

SPINAL TAP

DWEEZIL ZAPPA

Disneyland Hotel, Anaheim, California

18.1.91

VERDICT: Strange stuff indeed.

THE SURROUNDINGS of the annual NAMM trade fair were a little unlikely. Since when did a member of the Zappa clan stick to convention? For Dweezil, here debuting material from his forthcoming 'Confessions' LP, displayed all the eccentrities of his father Frank, namely his taste for the absurd amidst the constant quest for perfection.

Whilst 'Obviously Influenced By The Devil' conveyed Dweezil's obsession for the complex and abstract, juxtaposing contrasting guitar rhythms in a seemingly natural manner, it was a remarkable medley of fragments of some 130 '70s songs (!) that provided the ultimate test for a band that also included his 16-year-old brother Ahmet on vocals.

Headliners Spïnal Tap (*Did the puppet show go on first, then? - Ed.*), not looking a day older than their essential '84 Rockumentary 'This Is...', were hilarious. No, they didn't have any stage cocoons, the drummer didn't spontaneously combust and no, they didn't do 'Stonehenge' - "We haven't got any midgets in tonight", explained David St Hubbins. But making the most of Nigel Tufnel's ludicrous facial expressions, Tap expertly delivered the infamous 'Hell Hole', 'Sex Farm', 'Heavy Duty' and 'Big Bottom', delved deep into their past with 1965's 'Gimme Some Money', conjured up an improvised acapella rendition of Suzanne Vega's 'Tom's Diner' and unveiled several new songs, notably 'Break Like The Wind'. "Remember, don't fix the wind...if it ain't broken", added Nigel.

"Let's see if he can master the Blues in E", cried St Hubbins, as Toto axe wizard Steve Lukather (or Lucifer, as announced) appeared for the 'I Knew The Bride' encore. Who knows, he might just have managed it.

KIRK BLOWS

IGGY POP

Barrowlands, Glasgow

16.1.91

VERDICT: Airwaves, here he comes. . .

GIVEN THE hype over Iggy Pop's return to this country you could be excused for expecting something approaching a living legend. But even legends have off days.

Living off past glories isn't what you'd expect from the ex-Stooges frontman, yet tonight he wasn't trading in futures, that's for certain. He still remains the waxen stick of sinew and bone - a charged parody of the good life - and the relative youth of his band gives a bravado to the whole affair, but the Iggy of yore is showing a few frayed edges.

More recent material such as 'Real, Wild Child' just doesn't move the earth, something that the opening grind of The Stooges' 'Raw Power' quickly establishes. 'Lust For Life' comes with a classic backbeat and 'China Girl' is about as sweet as it gets, yet like so many others, Iggy is dangerously close to getting stuck in a rut. The lure of respectability on Radio 1 leaves a lot of his fans wondering where it will all end. He epitomises the Rocker that dragged music from the haze of the early '70s into the vortex of Punk. Surely he's not going to regress into the realms of the Rock dinosaur and make the mistakes he's so studiously avoided in the past?

ALAN McCRORIE

STEVE GILLETT

Iggy Pop (pictured above): Next stop Middle Of The Road anonymity?
Dweezil Zappa (below, right) and singing brother Ahmet: Chips off the old block!

TONY MOTTRAM

TOUR NEWS

WINGER and **GREAT WHITE** have been forced to cancel their headline dates due to the Gulf conflict. **Cinderella** also cut short their recent European visit. Sadly, further tours are likely to be affacted.

MEGADETH (pictured right) play Birmingham NEC March 23, Poole Arts Centre 24, London Hammersmith Odeon 25/26, Manchester Apollo 28, Newcastle-Upon-Tyne City Hall 29, Edinburgh Playhouse 30. Support are **The Almighty** and **Alice In Chains**, and tickets cost £10/£9 except for Poole which are £9 only.

DAVID LEE ROTH adds extra dates to his forthcoming UK tour at: Manchester G-Mex Centre March 2, Peterborough Mallard Centre 6. Support comes from **Warrant**.

LITTLE ANGELS play Norwich UEA March 6, Bradford St George's Hall 7, Manchester International II 8, Glasgow Barrowlands 9, Wolverhampton Civic Hall 11, London Town & Country Club 13, Cardiff St David's Hall 15, Cambridge Corn Exchange 16.

ANNIHILATOR headline London Marquee Club on March 25.

TIME OUT OF IT

WEDNESDAY FEBRUARY 6
Bristol Bierkeller Conflict
Coventry Tic Toc Club Wildlife
London Royal Albert Hall Eric Clapton
Milton Keynes Woughton Centre Loud

THURSDAY FEBRUARY 7
Buckley Tivoli No Sweat/Roadhouse
Cambridge Junction Wildlife
Liverpool Royal Court Motörhead/The Almighty
London Royal Albert Hall Eric Clapton
Scunthorpe Baths Loud

FRIDAY FEBRUARY 8
Bradford Queens Hall No Sweat
Cardiff Bogiez Loud/The One Thing
Leeds Duchess Of York Wildlife
London Walthamstow Royal Standard Geoff Mann Band/Galahad
Newcastle-Upon-Tyne City Hall Motörhead/The Almighty
Nottingham Marcus Garvey Centre Conflict
Sheffield University The Darkside

SATURDAY FEBRUARY 9
Bradford 1 In 12 Club Conflict
Doncaster The Jug Wildlife
Glasgow Barrowlands Motörhead/The Almighty
London Morden Crown Vice Verse
London Royal Albert Hall Eric Clapton
Portsmouth Pit Loud

SUNDAY FEBRUARY 10
Birmingham Aston Villa Leisure Centre Motörhead/The Almighty
London Royal Albert Hall Eric Clapton
Sheffield University No Sweat/Roadhouse

MONDAY FEBRUARY 11
Birmingham Edwards No.8 Scarecrows/Roma
Birmingham Moseley Dance Centre Conflict
Bournemouth Hothouse Wildlife
Coventry Tic Toc Club No Sweat/Roadhouse
Leeds University Jesus Jones
London Royal Albert Hall Eric Clapton
Southend-On-Sea Esplanade Patriot

TUESDAY FEBRUARY 12
Birmingham Institute Jesus Jones
Manchester Apollo Motörhead/The Almighty
Trowbridge Psychic Pig Club The Love Jetz

WEDNESDAY FEBRUARY 13
Birmingham Institute Jesus Jones
Buckley Tivoli The Darkside
Hull City Hall Motörhead/The Almighty
London Marquee Sodom/Destruction
London Royal Albert Hall Eric Clapton
Norwich Waterfront Wildlife
Stoke-On-Trent Kings Hall No Sweat/Roadhouse

THURSDAY FEBRUARY 14
Barrow 99 Club The Hamsters
Bristol Bierkeller The Love Jetz
Leicester University No Sweat/Roadhouse
London Brixton Academy The Godfathers
London Royal Albert Hall Eric Clapton
Manchester International I Conflict

FRIDAY FEBRUARY 15
Leicester Princess Charlotte Wildlife
Liverpool University Jesus Jones
London Royal Albert Hall Eric Clapton
London Walthamstow Royal Standard LO Girls
Sheffield City Hall Motörhead/The Almighty

SATURDAY FEBRUARY 16
Bradford St George's Hall Motörhead/The Almighty
Corby Earlstree Patriot
Manchester International I No Sweat/Roadhouse
Newcastle-Upon-Tyne Riverside Conflict
Swindon Link Centre The Darkside

SUNDAY FEBRUARY 17
Birmingham Edwards No.8 Senseless Things
London Royal Albert Hall Eric Clapton
Middlesborough Town Hall Jesus Jones
Peterborough Cresset Theatre No Sweat/Roadhouse

MONDAY FEBRUARY 18
Birmingham Edwards No.8 The Bounty Hunters
Bristol Bierkeller No Sweat/Roadhouse
Bristol Fleece & Firkin Wildlife
London Royal Albert Hall Eric Clapton
Portsmouth Guildhall Motörhead/The Almighty

TUESDAY FEBRUARY 19
Bath Moles Wildlife
London Hammersmith Odeon Motörhead/The Almighty
London Royal Albert Hall Eric Clapton

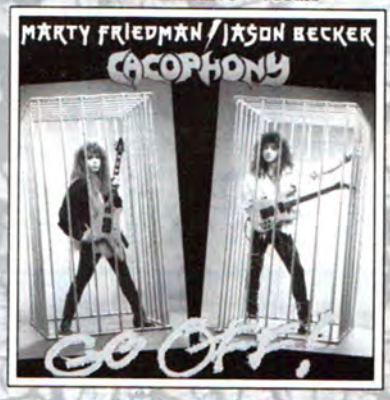
GUITAR WARS

MARTY FRIEDMAN

"DRAGON'S KISS"
MARTY FRIEDMAN – Lead, Rhythm, Bass Guitars
DEEN CASTRONOVO – Drums

CACOPHONY

"SPEED METAL SYMPHONY"
MARTY FRIEDMAN – Lead, Rhythm, Bass Guitars
JASON BECKER – Lead, Rhythm, Bass Guitars
ATMA ANUR – Drums
PETER MARRINO – Vocals



"GO OFF!"
MARTY FRIEDMAN – Lead, Rhythm, Bass Guitars
JASON BECKER – Lead, Rhythm, Bass Guitars
KENNY STAVROPOULOS – Drums
JIMMY O'SHEA – Bass
PETER MARRINO – Vocals

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Tickets: £15.00, £14.00
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MANCHESTER APOLLO
10 SOLD OUT 7.30 pm
Tickets: £15.00, £14.00
Available from B/O Tel: 061-273 3775 (Credit Cards Accepted) and Piccadilly B/O Manchester Tel: 061-839 0858 (Subject to a booking fee).

EDINBURGH PLAYHOUSE
MONDAY
11th MARCH 7.30 pm
Tickets: £15.00, 14.00
Available from B/O Tel: 031-557 2590 (Credit Cards Accepted) and all usual TOCTA agents (Subject to a booking fee).

HAMMERSMITH ODEON
THURSDAY/FRIDAY
SATURDAY/SUNDAY
14th/15th/16th/17th MARCH 7.30 pm
Tickets: £15.00, £14.00
Available from B/O Tel: 081-748 4081 (Credit Card Applications (Tel: 081-741 4868), Ticketmaster, Premier, Keith Prowse, Stargreen, LTB & Albemarle (All subject to a booking fee).

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EXTRA SHOW
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PITCH SHIFTER
Industrial
Deaf Records DEAF 5

PITCH SHIFTER come from Nottingham. They create whirlpools of wailing guitar backed by mechanical beats all drowned in aggressive death-grunt vocals . They apparently started life as Scurf with a single release on a benefit compilation. But now they're serious, and this, their debut for Peaceville's new subsidiary label Deaf Records, is severe. Citing Prong and Godflesh as their two major influences, Pitch Shifter dwell on the intensity, the distortion and the unsettling element. Haunting noisescapes built up by eerie guitars wavering between solo trips and thicker riffing, with the heavy industrial rhythms pounding relentlessly behind, conjour up visions of a Ministry without speed, while the strangled vocals underline the effect. Pitch Shifter have bred a peculiar sound from the Industrial and the Death Metal sectors. It works chillingly well, weirding out into quite unfamiliar crossover territory - overall it's compellingly odd.✖✖✖✖
LIZ EVANS

MORGOTH
The Eternal Fall
Century Media 84 9708-2

OVERCOMING LINGUISTIC barriers with some severe glass-gargling, German Death Metal maestros come on strong with their second mini-album full of splatter-laden tunes (the CD also includes their debut mini-LP, 'Resurrection Absurd'). With the aided advantage of a Scott Burns mix, 'The Eternal Fall' bristles with fatalistic verve making no pretence at any form of finesse. Chock-full of twists courtesy of guitarists Cartsen Otterbach and Harry Busse, Morgoth emerge as European top-rankers. A return UK visit may well be in order. ✖✖✖
PHIL ALEXANDER

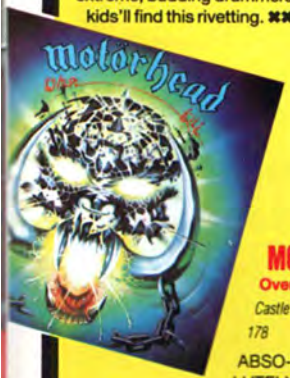
LOVETRICK
Lovetrick
Energy 08 9630-1

MELODIC ROCKERS from Munich, Lovetrick write meaningless, ham-fisted lyrics like the completely memorable "Friday eve downtown, everybody's cruising round, sliding up and down the turbo load, and everybody rappin' rolls to the rock" (from 'Dance All Night'). Astonishingly, despite this obvious handicap, the streamlined 'All Your Life' and the thoughtful 'When Is Love Arriving Here?' show a maturity beyond cornball Euro Metal mediocrity. Sadly, those two tracks prove to be the exception to the rule. ✖✖
DAVE LING

RE-ISSUES
reviewed by PHIL ALEXANDER

COLOSSEUM
Those Who Are About To Die Salute You/ Valentyne Suite
Sequel NEX CD 161

A DOUBLE pack of pomp and circumstance from a band whose main interest for **RAW**-sters lies in the fact that Gary Moore once swelled their ranks. He doesn't play on either of these two albums where Colosseum come on like a bunch of R&B boys gone Jazz mad. Dynamic in the extreme, budding drummers and rhythm kids'll find this rivetting. ✖✖✖



MOTORHEAD
Overkill
Castle Classics CLACD 178

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Dusted down from '79 'Overkill' still packs the punch it did back in the halcyon days of the NWOBHM. Lean, mean, loud and a snip at a mere £5.99! Essential. ✖✖✖✖✖

STREETWALKERS
The Best Of
Vertigo 846 661-2

FEATURING A certain Nicko McBrain on drums, Streetwalkers were formed in the mid-'70s from the ashes of underground heroes Family. Their impact never lived up to their heritage and in the cold light of the '90s they emerge as a supergroup who never quite got there making this, **RAW**-wise, a collection for Nicko-philes only. ✖✖

TED NUGENT
Anthology
Castle Communications CCSCD 282

NINETEEN CUTS from the Nuge before he became nurtured and fell into the company of the Damn Yankees. Spanning his career from '75-'80 this roars with his own gonzoid sense of self-importance. A fine collection of essential cuts that serve as a healthy introduction or a timely reminder of what the Motor City madman is really all about. ✖✖✖✖

THIN LIZZY FACTS
The band took their name from an Irish cartoon character 'Tin Lizzy'
In their 15 year career Lizzy released 12 albums
Just prior to his death Phil Lynott was set to play the role of Jimi Hendrix in a bio-film about the American guitarist

PHIL THE FORCE!

THIN LIZZY
Dedication - The Very Best Of Thin Lizzy
Vertigo 848 192-1

UNDOUBTEDLY ONE of the best Rock bands ever to inspire thunder and glory in the hearts and souls of anyone who listened, Thin Lizzy never lost a breath of the pure, wild spirit which pulsed through their songs. Biting into the richest of melodies with the sharpest aggression with an energy which was always fierce and impassioned, Lizzy tore into the soul of Rock music, weaving romance through anger. And since their demise in '83, sadly followed three years later by vocalist, bassist and songwriter Phil Lynott's death, nobody has come close to achieving such a perfect balance between totally wired attitude and plain old human experience.

'Dedication', by virtue of being a 'best of' from the best cannot fail to be brilliant. Starting with Lizzy's first hit, from the days when they were a trio with original guitarist Eric Bell, `Whiskey In The Jar', moving onto the times of legendary guitar duo Scott Gorham and Brian Robertson with the anthem `The Boys Are Back In Town', 'Rosalie (Live)' and 'Don't Believe A Word' incorporating 'Do Anything You Want To' with Gary Moore having replaced 'Robbo', the album winds up with Snowy White stepping into his shoes with `Killer On The Loose'. Also included are a couple of numbers from Moore's solo outings and the previously unreleased 'Dedication' from Lynott's Grand Slam project, reminding us that this album is, above all, a tribute to the Irishman. For some reason there's nothing from the last few days when John Sykes was playing alongside Gorham. I guess you have to stop somewhere and the songs Lizzy are best remembered by are all here.

This album is a much needed education for anybody who has never discovered Thin Lizzy. They are a band everybody should be intimate with, for even though they may be no longer physically alive, as any fan will tell you, once heard, never forgotten. The only question remains - why release this now? And seeing as we never provide answers - who needs reasons? ✖✖✖✖✖
LIZ EVANS

"This album is a much needed education for anybody who has never discovered Thin Lizzy. They are a band everybody should be intimate with"

IMPORTS Reviewed by MALCOLM DOOOOOOOOOOOM

BIG HOUSE
Pretty Things
Boomtown Music/BMG/RCA CDEP-105

CANADIAN FOURSOME with a decidedly Cult-ish feel. This four-tracker suggests there is talent lurking just waiting to emerge, but too often here it's overwhelmed by mediocre songs and a sub-standard production. The overall effect is too derivative of The Cult at their most anaemic and clumsy. ✖✖

ROXXI
Drive It Ya Hard!
Rock Hard Records RGH1491

BOSTONIAN GROUP whose sense of melody, harmony and sheer weight of attack is impressive. There's nothing innovative about Roxxi; they aren't on the cutting edge of Rock. But what they offer is a cocoon cocktail laced with Bon Jovi, Kiss, Night Ranger and Kiss. And this hive knows how to buzz. Perhaps they could do with a mite more individuality (vocalist Freddy Grasseschi too often sounds as if he's swallowed Paul Stanley's hormones and is waiting for his balls to drop), but with songs like 'Take Me Down' and 'Searchin' For The Light' in their repertoire, these boys could have something of a future. ✖✖✖

PEER GÜNT
Don't Mess With The Countryboys
High Dragon HD 047

THE EIGHTH album from this Finnish trio, and it all sounds rather like entering a Raleigh bicycle for the Isle Of Man TT Races - it simply doesn't have the chrome machinery to cope with the greased-out, gassed-up biker bane intentions. ✖

KROKUS
Stampede
Phonag P1060

I USED to be a fan of this Swiss act, but now they sound dated, jaded and quite appalling. Sub-AC/DC anthems with little sign of freshness or individuality. Rubbish. ✖

AGONY COLUMN
Brave Words & Bloody Knuckles
Big Chief 9 26460-4

AUSTIN, TEXAS band who profess to offer a new slant on a dirty, low-slung, batten-down-the hubcaps-and-ride-the-range greased-out sound. The reality is rather more sobering with little of consequence and even less of interest.

Poor man's biker Rock, anaemic to the last drop and lacking any muscle or grist. Simpy appalling. ✖

Albums supplied by Shades Records, 9/12 St Annes Court, London W1.

Agony Column: Poor!

RUMBLE MILITIA
They Give You The Blessing
Century Music 9709-2

GERMAN CROSSOVER act who apparently have established quite a local reputation for themselves thanks to a mesh of Punk and Thrash, Rumble Militia are a mess. Nothing more. The basic problem lies in an incapacity to clearly define their boundaries and perspective. Thus, whilst they might seek to impose anarchistic associations, the result herein lacks punch, pacing and any hint of intelligence. It all adds up to a poorly executed Thrash melée. And there's enough of that type of stuff already!. ✖

MALCOLM DOME

BOLT THROWER
War Master
Earache Mosh 29

CRAWLING OUT from under their Brum-based stone Bolt Thrower finally get to grips with their instruments and discover the secrets behind the art of sheer dynamics. While previously the quintet have tended to lack conviction and stealth, this time around from the slothful mood of the opener, 'Unleashed Upon Mankind', throughout the nine cuts on offer they rage with an impressive if not overpowering sense of purpose and the tunes to match. Gone are the days of irritating speedbursts, replaced with a fashionable yet convincing urge to concentrate on delivery. Could Bolt Thrower be coming of age? It sure as hell sounds that way. ✖✖✖

PHIL ALEXANDER

WAXING POETICS
Bedtime Story
Emergo EM - 9371-1

WAXING POETICS are laidback types who play slow but thinking pieces of Country-kissed Rock music, textured-out with slide guitars, sitars, and all manner of atmosphere-inducing musical things. There's an acoustic version of 'Manakin Moon', the title track of their debut album, included as well as a cover Wreckless Eric 's timeless classic 'Semaphore Signals', along with lots of wilderness-scented Bourbon flavoured toons glazed with smoke and desert dust. Hazy indeed. ✖✖✖

LIZ EVANS

ALBUMS

SAINT HOOD!

KANE ROBERTS FACTS
Prior to working with Alice Cooper, Roberts played with Berlin and Rod Stewart
While Roberts was in Alice's band Kip Winger occupied the bass slot
Roberts in his 'Rambo-lookalike' days weighed 220 pounds. He now weighs a mere 175!

KANE ROBERTS
Saints & Sinners
David Geffen Co DGC 24320

HAVING PERHAPS wisely dispensed with the funny but ultimately quite silly machine gun totin' Rambo image that accompanied his last 'Raise Your Fist And Yell' days with Alice Cooper and his (unreleased over here) debut solo album of '87, guitarist Kane Roberts returns as an altogether slimmer entity but with a musical offering that still bulges biceps and exudes a muscular might. That despite the presence of executive producer/co-songwriter Desmond Child and producer Sir Arthur Payson *(Are you sure? - Ed)* who in applying their magic formulae have naturally attempted to restrain Roberts' tough guy stance.

True, the likes of 'Wild Nights', 'Twisted (Over You)' and 'Too Far Gone' may be close allies to the cynical commercialism of his former mentor's 'Poison'/'House Of Fire'/'Bed Of Nails' era - and they don't come any better than 'Does Anybody Really Fall In Love Anymore' (credited to Child, Bon Jovi, Sambora and Warren; Get the picture?) - but with the continuing themes of physical power and passion redressing the balance slightly his instincts and natural urges survive the compromise. ✖✖✖

KIRK BLOWS

'Kane Roberts returns as an altogether slimmer entity but with a musical offering that still bulges biceps'

LITTLE ANGELS

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MARCH 9 GLASGOW BARROWLANDS
MARCH 11 WOLVERHAMPTON CIVIC HALL
MARCH 12 EXETER UNIVERSITY
MARCH 13 LONDON TOWN & COUNTRY
MARCH 15 CARDIFF ST. DAVIDS HALL
MARCH 16 CAMBRIDGE CORN EXCHANGE
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DESPAIR
Decay Of Humanity
Century Media 84 9712-2

HAVING HAD the dubious distinction of being lost third on the bill last time Annihilator played The Marquee, East German combo Despair hit us with their second platter. And a rather hyperbolic affair it is too, chiselling its way from neo-Classical passages across techno-Thrash territory with the odd fleck of Industrial pyrotechnics thrown in for good measure. Initial signs of promise fade however, largely due to the grating tones of vocalist Waldemar Sorychta and the odd lapse from sticksman Markus Friedwald making this not so much a case for total despair as a cause for a minor re-think. ✖✖

PHIL ALEXANDER

VITAL VINYL

Missed a particular platter? Check out RAW's reader-friendly guide to the bare essentials out there in waxland

SAXON
Solid Ball Of Rock
Virgin

Biff and crew, against all the odds, have gone and made their best album in years. With this, their tenth studio album, the eagle is back in full flight. ✖✖✖✖ (Full review **RAW** 63)

TESLA
Five Man Acoustical Jam
Geffen

Tesla strip things down to basics and get the acoustics out. Featuring their own material and a host of covers. ✖✖✖✖ (Full review **RAW** 63)

MOTORHEAD
1916
WTG/Epic

Featuring all the usual hammer-down trademarks and more. Quite simply, this is probably the finest British Hard Rock 'n' Roll album you'll hear this year. ✖✖✖✖✖ (Full review **RAW** 63)

DAVID LEE ROTH
A Little Ain't Enough
Warner Brothers

David Lee Roth may not have the name but he has the true spirit of Van Halen. And with this platter he finds himself still stretching where most fear to go. The man's most complete work. A winner. ✖✖✖✖✖ (Full review **RAW** 62)

SILVERFISH
Fat Axl
Wiija

Silverfish maraud, stormtroop, snigger and stagger their way through a set of demented tunes. Splintered and twisted their sound strangles. ✖✖✖✖ (Full review **RAW** 62)

ROLLINS BAND
Turned On
1/4 Stick Records

The Rollins smell like nothing you've ever heard. Evil and unsympathetic. Serving up two live sides recorded in Vienna this record is either a tool for exorcism or a cathartic exercise. ✖✖✖✖ (Full review **RAW** 62)

'Innuendo' simply reeks of the sort of 'don't-give-a-shit' bravado that has enraged Queen-haters for two decades'

QUEEN FACTS
Since their inception in '71 Queen's four man line-up has remained constant
'Bohemian Rhapsody', released in '75, holds the record for the longest single to stay at number one. It held out for nine weeks
Queen last toured in '86. In their whole career they have never played a pub gig

JUST SEVENTEEN!

QUEEN
Innuendo
Parlophone PC SD 1115

AFTER 17 albums and 20 years together it seems almost incredible that Queen can still produce such a provocative collection of songs.

'Innuendo' simply reeks of the sort of 'don't-give-a-shit' bravado that has enraged Queen-haters for two decades.

Possibly influenced by their recent signing to Disney's Hollywood records in the US, the quartet appear to be redifining themselves as the Steven Spielbergs of Rock. Yeah, I know they were always heading that way, but they really have gone the whole hog this time. In these days of drippy musical bores who consider themselves gifted if they can play one continuous note on a synthesiser the stirring dramatics of 'Innuendo' and tracks such as 'The Show Must Go On' are to be warmly welcomed with both arms wide open.

Added to that is the fact that Freddie Mercury reaches new heights of vocal excellence throughout and gives his, er, strange humour-full and hysterical reign on 'I'm Going Slightly Mad', literally a loony tune and already a firm favourite with resident **RAW** eccentric 'Mad' Malc Dome!

Admittedly the likes of 'Delilah' (dedicated to Freddie's cat!) and 'These Are The Days Of Our Lives' are too sickly sweet for **RAW** consumption, but guitarist Brian May comes to the rescue on two blistering Rockers, namely 'Headlong' and 'The Hitman'.

Once again Queen prove that nobody can match them in terms of diversity and virtuosity. All we need now is a tour for life to be truly perfect. ✖✖✖✖

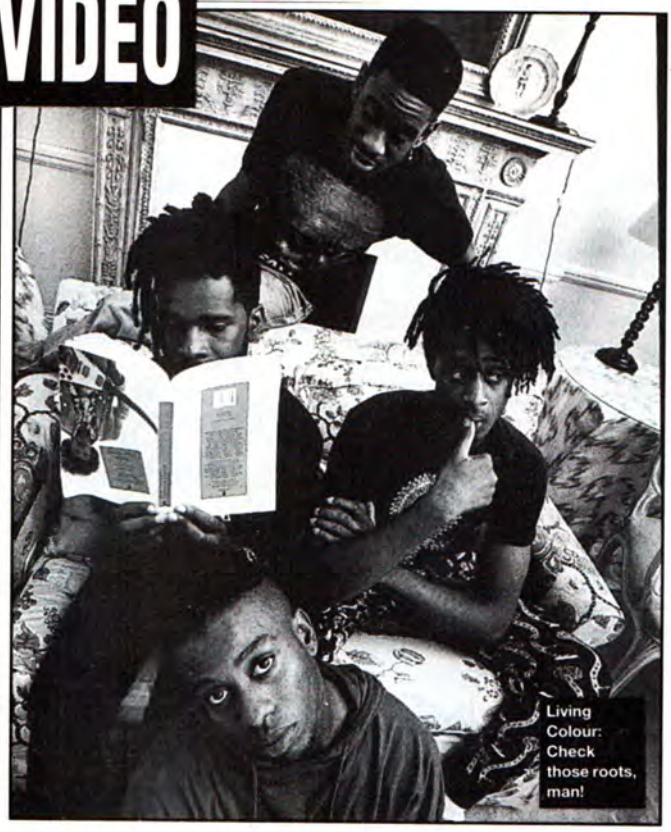
MAURA SUTTON

IGNORANCE
The Confident Rat
Metal Blade/Music For Nation ZORRO17

Precision Metal pumped up with Dance beats, Electro effects, Funky basslines, crazy string sounds (was that a sitar?!) without ever straying away from a concentrated hard guitar base, this debut from the Nottingham-bred Ignorance displays enough imagination and inventiveness to compete with the cream of America's Metal hordes. Like others who are intelligently paying attention to musical genres outside their own, Ignorance know when to steal a good effect and how to use it without ever undermining their own viciousness. Striking across boundaries which limit too many bands to a straightforward approach, tried and tested and worn-out formulas and narrow reluctance to stick their necks out, Ignorance have forged an explosive first attempt. Call them a Thrash band and you've obviously missed the point. ✖✖✖✖

LIZ EVANS

VIDEO



Living Colour: Check those roots, man!

LIVING COLOUR

Time Tunnel CMV Enterprises (60 minutes)
A CHANCE to see vocalist Corey Glover as a young, slim youth in a commercial for the US army and to see bassist Muzz Skillings with his first band at a dance. Best of all, this is an opportunity to discover the history of Living Colour's hair extensions and the development of their image. It's all here, in *livid* colour - the history and the music promos - and it's been very entertainingly put together. Even Mick Jagger makes a nervous appearance during the footage of Living Colour's Stones support slot. **LE**

COMPETITION!!

WE'VE GOT five copies of the very wonderful Living Colour video to give away. All you have to do to get hold of one is to tell us which film Corey Glover made his best known acting appearance in. (Clue: It was of a US military nature!) Answers please on postcards, to: RAW,PO Box 3HU, London W1A 3HU..

VARIOUS

Metalhead Volume 3 BMG Video (65 minutes)
UNSPEAKABLY AWFUL. Many segments of this video magazine are way out of date, the editing is appalling, and save for an hilarious guided tour of the infamous Cathouse in Los Angeles, this is forgettable. **MD**

MOTLEY CRUE

Dr Feelgood -The Videos Elektra Video (31 minutes)
FIVE PROMOTIONAL videos taken from the 'Dr Feelgood' LP, ranging from the surreal ('Without You') to live action ('Same Ol' Situation'). The quality is generally strong, however the linking sequences, featuring the band shot joking around in a rehearsal studio don't come off. **MD**

VARIOUS

The Moscow Music Peace Festival, Volumes 1/2 Elektra (65 minutes each)
A DOCUMENTARY of the '89 festival featuring Bon Jovi, Ozzy, Skid Row, Cinderella, the Scorpions and Gorky Park. Sebastian Bach is unintentionally hilarious, Vince Neil is ridiculous, Jon Bon Jovi is righteous, Ozzy is forthright, the Scorpions are embarrassing. Overall it comes across as a mess, full of more dumb clichés than Spinal Tap could ever invent. **MD**

STEVIE RAY VAUGHAN

Pride And Joy CBS (34 minutes)
AS WITH all great Bluesmen Stevie Ray was essentially a live performer. 'Pride And Joy', which is generally well conceived if occasionally irritating, is therefore only fit to ignite memories or a 'second best' consolation for those who never got to catch Vaughan setting the boards alight. **PA**

Videos reviewed by Malcolm Dome, Liz Evans and Phil Alexander

RAW POWER

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Border Friday 02.35
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HTV Saturday 04.10
LWT Friday 02.35
Anglia Wednesday 03.15
TVS Friday 03.00
Channel TV Friday 03.00
Central To start approximately in March

THEN VOTE FOR YOUR FAVOURITE VIDEO IN THE RAW POWER VIDEO JUKEBOX NUMBER SIX

Just choose your fave vid from those listed on the right, write them on a postcard and send it to RAW Power Video Jukebox Number Six, PO Box 3HU, London W1A 3HU. We'll play the most popular vids on the show just to prove that what you say really counts...

ANTHRAX 'Gung Ho'
DREAD ZEPPELIN 'Heartbreaker'
DIO 'Rock 'N' Roll Children
ELECTRIC BOYS 'Get Nasty'
FAITH NO MORE 'Falling To Pieces'
GEORGIA SATELLITES "Keep Your Hands To Yourself'
GIRL 'Hollywood Tease'
GUNS N' ROSES 'Paradise City'
JIMI HENDRIX 'All Along The Watchtower'
KING DIAMOND 'Family Ghost'
KISS 'Crazy Nights'
MAGNUM 'Days Of No Trust'
MOTLEY CRUE 'Dr Feelgood'
POISON 'Your Mama Don't Dance'
QUIREBOYS '7 O'Clock'
SKID ROW '18 And Life'
TIGERTAILZ 'Sick Sex'
VAN HALEN 'Panama'
WHITESNAKE 'Is This Love'
WOLFSBANE 'Manhunt'

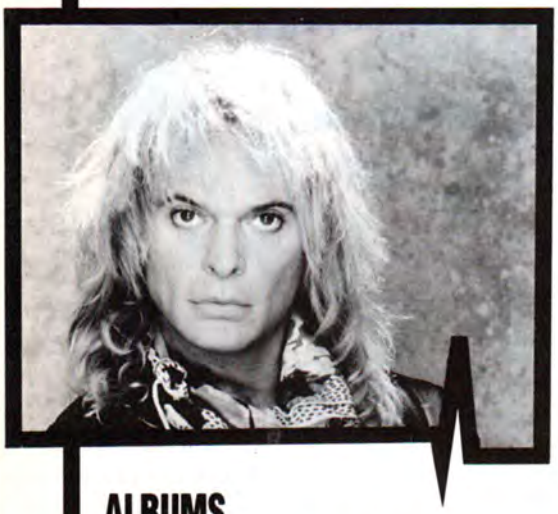
VIDEO JUKEBOX NUMBER 6

THIS IS MY DANCE, SCROTUMFACE.
LEG IT.
AWW! THE PARTY WAS JUST STARTING! AND THOSE BOYS WERE SO NICE!
YOUR FAIRY GODMOTHER.
WHO ARE YOU ANYWAY?
OUTSIDE, I TOLD HER THE SCORE. MY JOB, HER FATHER, HER WEDDING, HER VIRGINITY ET CETERA ETC.
WHAT A SPOIL-SPORT!...THOUGH ACTUALLY, YOU'RE RATHER DISHY.
MY SHOULDERS? YOU...YOU REALLY THINK SO?
AND YOU'VE GOT LOVELY SHOULDERS.
'YOU REALLY THINK SO?' WHAT IN HELL WAS I SAYING? SHE WAS GETTING TO ME. TO SMELL HER PERFUME WAS TO DANCE ON THE BREATH OF ANGELS. I FELT LIKE A VOLCANO THAT HADN'T ERUPTED FOR CENTURIES...
WAS I GOING SOFT?
GET IN, BEFORE I GIVE YOU A FIST IN THE MOUTH.
OH, MR NEMO. YOU'RE SO MANLY!
MANLY? JESUS. I WAS STUCK ALL NIGHT WITH THE BODY OF A SEX GODDESS AND THE BRAIN OF A BIMBO. AND ONE MOMENT OF WEAKNESS WOULD COST ME A MILLION.
WHERE ARE YOU TAKING ME? SOMEWHERE NICE?
NO. SOMEWHERE HORRIBLE. AND SHUT UP TALKING.
...AND DON'T SIT SO CLOSE, PRINCESS. YOU'RE RUINING MY CONCENTRATION.

©DEADLINE MAGAZINE 1991 PART FOUR NEXT ISSUE. Deadline is at a newsagent near you every month...

RAW POWER

CHARTS



ALBUMS

1 - A LITTLE AIN'T ENOUGH
David Lee Roth *Warner Bros*

2 - 1916
Motörhead *Epic/WTG*

3 - PERSISTENCE OF TIME
Anthrax *Island*

4 - STICK IT TO YA
Slaughter *Chrysalis*

5 1 NO PRAYER FOR THE DYING
Iron Maiden *EMI*

6 12 HEARTBREAK STATION
Cinderella *Vertigo*

7 2 REMASTERS
Led Zeppelin *Atlantic*

8 3 THE RAZOR'S EDGE
AC/DC *Atco*

9 - DAMN YANKEES
Damn Yankees *Warner Bros*

10 14 SHAKE YOUR MONEYMAKER
Black Crowes *Def American*

11 - RITUAL DE LO HABITUAL
Jane's Addiction *Warner Bros*

12 6 ROCKIN' ALL OVER THE YEARS
Status Quo *Vertigo*

13 18 RECYCLER
ZZ Top *Warner Bros*

14 16 CHERRY PIE
Warrant *CBS*

15 - IN THE HEART OF THE YOUNG
Winger *Atlantic*

16 BLACK OUT IN THE RED ROOM
Love/Hate *CBS*

17 8 BACKSTREET SYMPHONY
Thunder *EMI*

18 - PORNOGRAFFITI
Extreme *A&M*

19 7 RUST IN PEACE
Megadeth *Capitol*

20 10 TIME'S UP
Living Colour *Epic*

SINGLES

1 3 A LIL' AIN'T ENOUGH
David Lee Roth *Warner Bros*

2 1 BRING YOUR DAUGHTER...
Iron Maiden *EMI*

3 - TWICE AS HARD
Black Crowes *Def American*

4 2 GOT THE TIME
Anthrax *Island*

5 - HIGH ENOUGH
Damn Yankees *Warner Bros*

6 - FLY TO THE ANGELS
Slaughter *Chrysalis*

7 - MILES AWAY
Winger *Atlantic*

8 6 THE ONE TO SING THE BLUES
Motorhead *EpicWTG*

9 - DEDICATION
Thin Lizzy *Vertigo*

10 TEAR DOWN THE WALLS
No Sweat *London*

Chart compiled from sales at X Records, Tom Russell Records and Spinadisc

PLAYLIST

DAVE HENDERSON
SEEN Black Crowes in Maryland, Chris Robinson's CD collection
HEARD Chris Robinson's CD collection
DUMPED Sleeping

MALCOLM DOME
SEEN Thunder, Magnum and Little Angels at the Great British Music Week-end
HEARD New LPs from Motörhead and The Throbs, plus new Asia demos
DUMPED Jingoistic American Rock bands

PHIL ALEXANDER
SEEN 'Where Did She Come From?' The Hard-Ons (promo video)
HEARD Robert Johnson's 'Hellhound On My Trail'
DUMPED Steve Todd's pub manners

DAVE LING
SEEN Thunder and Magnum in ear-blasting form at the Great British Music Week-end
HEARD Tasty new demos from Asia and It Bites
DUMPED Winger taking their ball and going home early just because of the Gulf War!

LIZ EVANS
SEEN The Revolting Cocks at the Astoria
HEARD 'Alright Now - The Best Of Free' LP
DUMPED War!

MAURA SUTTON
SEEN Ozzy chucking water over Peter Cronin at Wembley Arena
HEARD 'A Lil' Ain't Enough' David Lee Roth
DUMPED Slaughter

KIRK BLOWS
SEEN Spïnal Tap in Anaheim
HEARD Dweezil Zappa's version of 'Staying Alive' (featuring Ozzy)
DUMPED Naive peace campaigners

IMPORTS

1 VALENTINE
Valentine Giant
2 STICK IT LIVE
Slaughter Chrysalis
3 KARLA
Karla Curb
4 NUTHOUSE
Haywire Attic
5 DON PATROL
Don Patrol RCA
6 FLY ME COURAGEOUS
Drivin 'N' Cryin Island
7 SUBLUXATION
Mother's Finest BMG
8 BREAK THE RULES
Bryan Hughes Group ISBA
9 LIVE IN JAPAN
Night Ranger MCA
10 FIREHOUSE
Firehouse

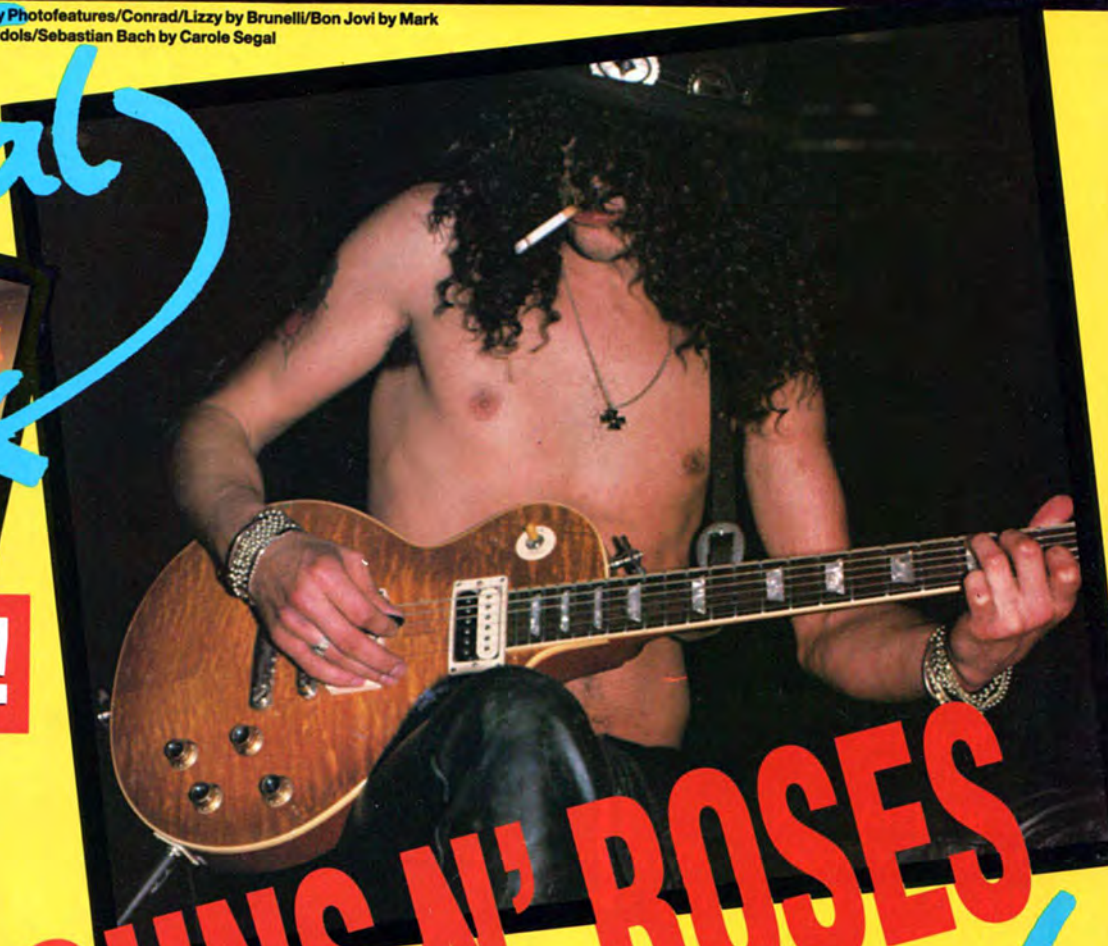
Chart supplied by Shades, London

RAW NEXT ISSUE...

Sun-soaked sexuality and surging volume!

Poster Special

Guns by Photofeatures/Conrad/Lizzy by Brunelli/Bon Jovi by Mark Weiss/Idols/Sebastian Bach by Carole Segal



THIN LIZZY LIVE!

GUNS N' ROSES in Rio!

BON JOVI NEW PHOTOS

plus...

Who is this dork with Sebastian Bach?

RAW: All the answers +

DEAR MR NEWSAGENT...

Aupdate Classical music in the Rock idiom is nothing new. And Golgotha - primarily multi-instrumentalist Karl Foster - follow in the footsteps of many who've previously tried this path. And, as with the majority, the band's ideas are more adventurous than the confused execution would suggest.Boldly orchestral, yet ultimately confusing, this is an album with more promise than delivery.

NAME.....

ADDRESS.....

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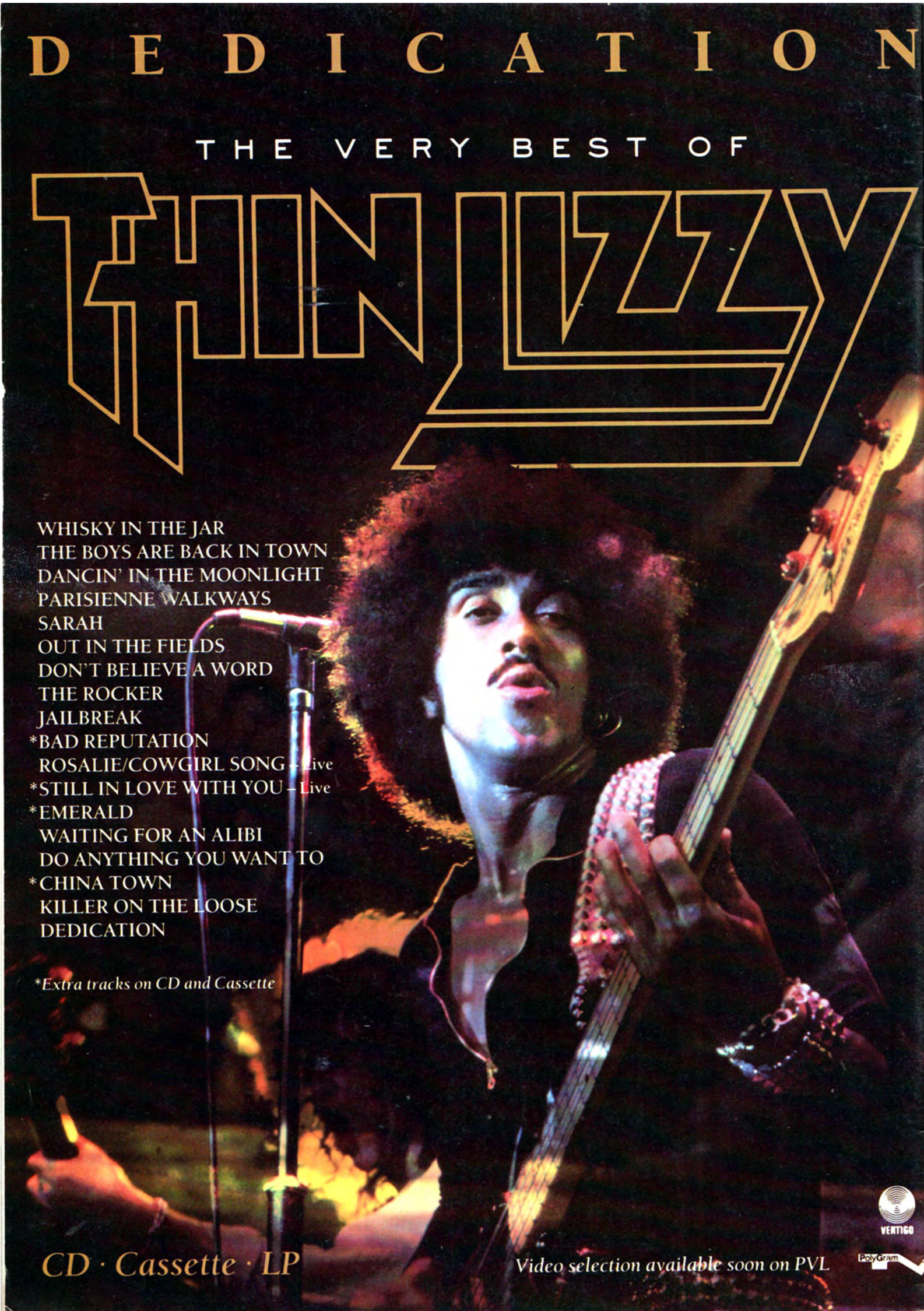
DEDICATION

THE VERY BEST OF

THIN LIZZY



WHISKY IN THE JAR
THE BOYS ARE BACK IN TOWN
DANCIN' IN THE MOONLIGHT
PARISIENNE WALKWAYS
SARAH
OUT IN THE FIELDS
DON'T BELIEVE A WORD
THE ROCKER
JAILBREAK
*BAD REPUTATION
ROSALIE/COWGIRL SONG – Live
*STILL IN LOVE WITH YOU – Live
*EMERALD
WAITING FOR AN ALIBI
DO ANYTHING YOU WANT TO
*CHINA TOWN
KILLER ON THE LOOSE
DEDICATION

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VERTIGO

PolyGram

LITTLE ANGELS

RAW

BOLT THROWER

PHOTO MEANIE

RAW

VAN HALEN

RAW CLASSIC

RAISE THE FLAG!

Sunday, January 20. The Great British Music Week-end, a three-day celebration of British music, reaches its climax with a night of spectacular Rock music from Ozzy Osbourne, the Quireboys, Thunder, Magnum, Little Angels and Wolfsbane. Truly a celebration of the genre.

Whitesnake vocalist David Coverdale sadly pulled out due to a throat problem, however as these pictures from PETER CRONIN prove, it was a night to remember. Let's hope the experiment is repeated next year.

The best of British! Top left: Magnum, with Little Angels underneath. Big Pics (left to right): Wolfsbane's Blaze Bayley, Ozzy and Zakk Wylde. Top shots (left to right): Quireboys, Wolfsbane and Thunder